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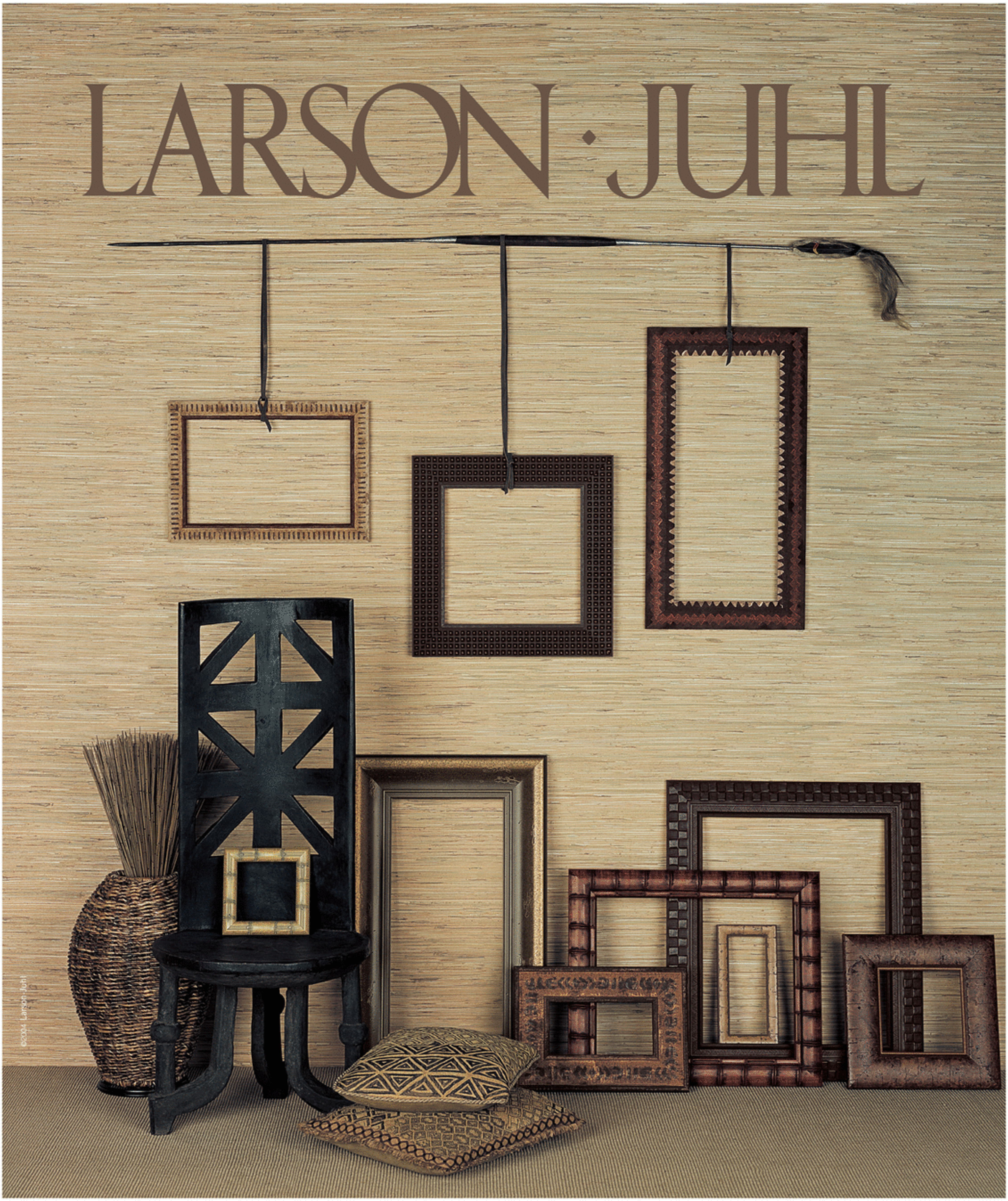

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"A designer knows he has achieved

perfection not when there is nothing left to add but when there is nothing left to take away," French author and aviator Antoine de Saint-Exupéry once wrote. That observation will resonate with you as you browse through this, our annual design issue. What you won't see are wild color schemes, in-your-face funkiness, and forced ingenuity. From a vintage Chicago apartment ("Urban Elegance," page 136) to a repurposed barn in New Jersey ("Barn Again," page 146) to an 18th-century home in Mexico ("Casa, Sweet Casa," page 164)—all fashioned by designers for their own families—what you *will* see are quiet fabrics, soft-spoken palettes, zero tolerance for clutter, and unstudied grace. These are homes that are designed rather than decorated, always with context in mind. As Chicago designer Eva Quateman puts it, "One room should flow into the next unobtrusively. The design should sing the same song as it progresses along from space to space."

If you have a hearty appetite for color and pattern, however, you'll still be served. Even the most serene home needs a few surprises: Check out the grillwork divider that designer Henry Brown created to separate the living room from the step-up dining room of his 1960s Northwest home in Portland ("Singing in the Rain," page 154). Because the design of every home should reflect its setting, a tropical spirit infuses the new plantation-style home of designer Wendi Young in Southern California—it's lively with bold bark-cloth prints and bamboo chairs lacquered an orangey-red ("All in Good Fun," page 174). You'll love designer Skip Sroka's tips for a gilded, ultra-glam autumn dinner party ("On the Table," page 60) that Skip himself cooked. And in "Showhouse Showcase" on page 52, you'll discover the ways quiet rooms can be coaxed to speak up with pops of color.

We're pleased in this issue to help Diane Disney unveil the new Walt Disney Family Museum in San Francisco ("Art Seen," page 120), a tribute to her father. He was, in the words of Senior Art and Antiques Editor Doris Athineos, "a 20th-century Aesop who turned animation into an American art form." (Did you know that Mickey Mouse was going to be "Mortimer" until Disney's wife, Lillian, nixed the name?) Walt Disney himself once said, "You can design and create, and build the most wonderful place in the world. But it takes people to make the dream a reality."

People-focused design is what this issue is about. Much thought goes into making a home reflect its owners' lives. Maybe it's a little like poetry, in which so few words are used that every one must count. For if poetry gets at what it means to be human, design gets at what it means to be home. Enjoy the mellow pleasures of the season as you design your home—and your life—this fall.

Ann

Ann Omvig Maine
Editor in Chief
traditionalhome@meredith.com

A NOT-TO-MISS SHOW HOME: **CHECK OUT WHAT DESIGNERS ARE CREATING** AT THE 2009 CHARITYWORKS GREENHOUSE

The celebration continues! As part of our 20th Anniversary, I'm pleased to announce that *Traditional Home* is a sponsor of a truly first-of-its-kind showhouse—the 2009 CharityWorks GreenHouse in McLean, Virginia, just down the road from D.C. Built from the ground up, GreenHouse 2009 is an idea home that celebrates the art and science of sustainable luxury. With a team of 19 interior designers that includes *Traditional Home* faves Barry Dixon, Victoria Neale, and Skip Sroka, how can they miss? (And, the house is projected to use 70 to 80 percent less energy per square foot than a comparable new home!)

- On October 28, Senior Architecture Editor Amy Elbert will join Barry and the talented showhouse designers as they share practical advice for incorporating sustainable design elements into any home at a Champagne Tea event that's followed by private tours led by the designers.
- The 2009 CharityWorks GreenHouse will be open for tours from Saturday, October 10, through Friday, October 30. Hours are 10 a.m. to 3 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday, and noon to 5 p.m. Sunday. (Mondays are reserved for group tours only.)
- For more on GreenHouse events, designers, or advance tickets, visit charityworksgreenhouse.com.

PORTRAIT: COLLEEN DUFFLEY

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features

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Antique outdoor accents and a 300-foot allée of sycamores make a 12-acre New Hampshire garden an Edwardian-style masterpiece.

As the Wood Turns 66
Always warm and lovely, classic turned-wood furniture is taking a new twist—now turning up in the latest finishes and styles.

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Designer Eva Quateman achieves a "clean traditional" look in a Chicago apartment with a "no-color" palette and a less-is-more approach.

Barn Again 146
With an open staircase and cypress planks replacing dirt floors, an 18th-century New Jersey barn acquires a gallery feel and modern livability.

Singing in the Rain 154
Portland designer Henry Brown renovated a 1960s multilevel home to enhance a southern exposure and keep the Northwest's often-gloomy days at bay.

Casa, Sweet Casa 164
She's from Paris; he's from Mexico. Together they've combined their lives and work in a cross-cultural design business from their home in Mexico's historic city of San Miguel de Allende.

All in Good Fun 174
If you like piña coladas, you'll love this Southern California home with its courtyard for living and dining, and (you guessed it!) a hot tub.

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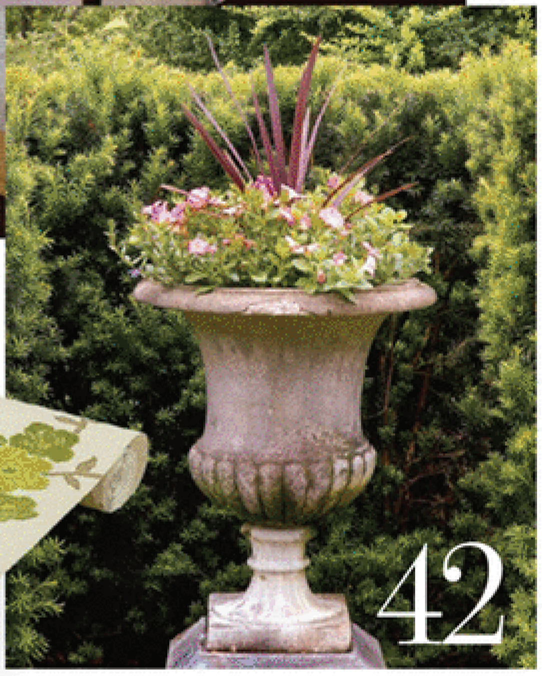

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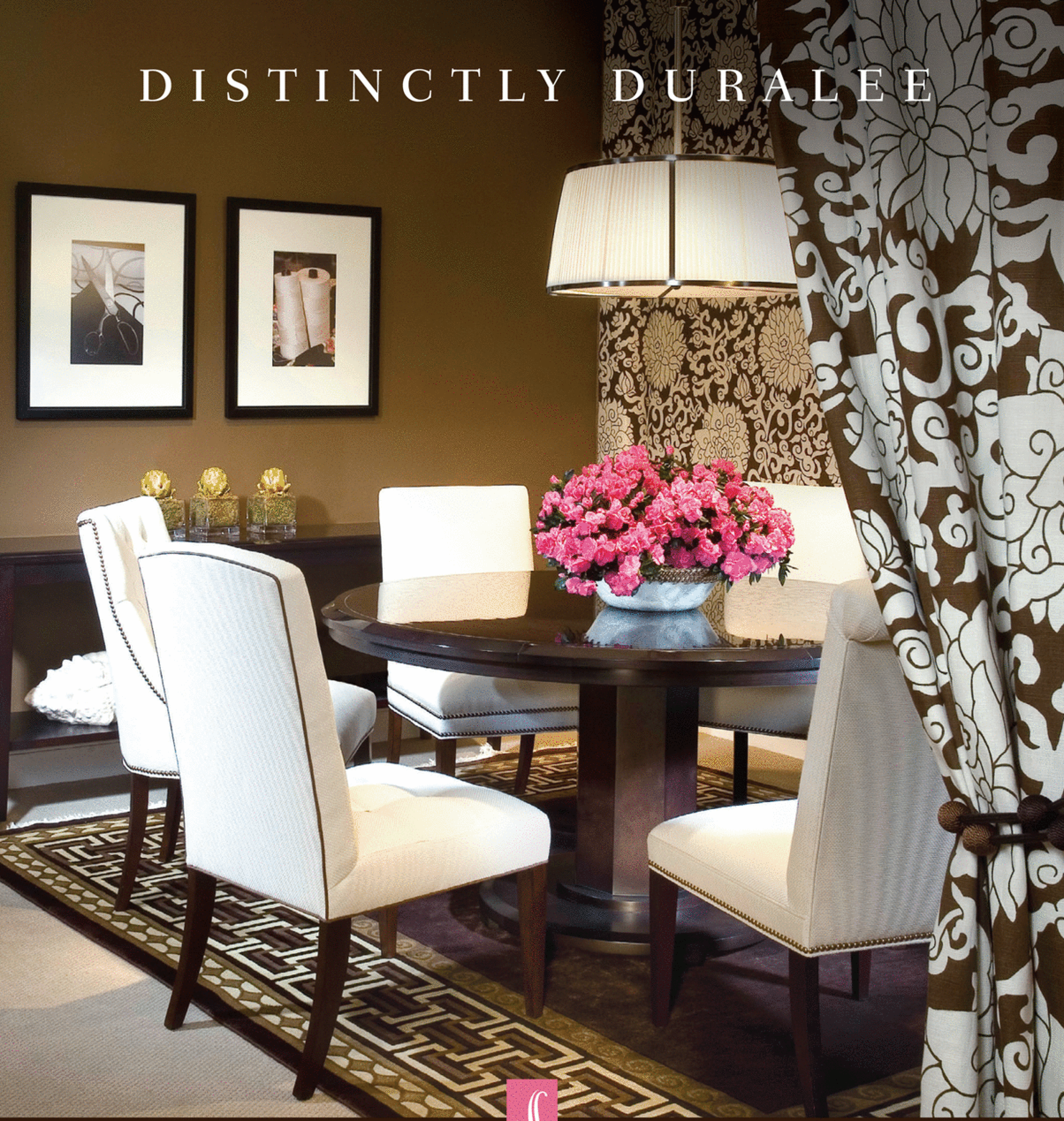

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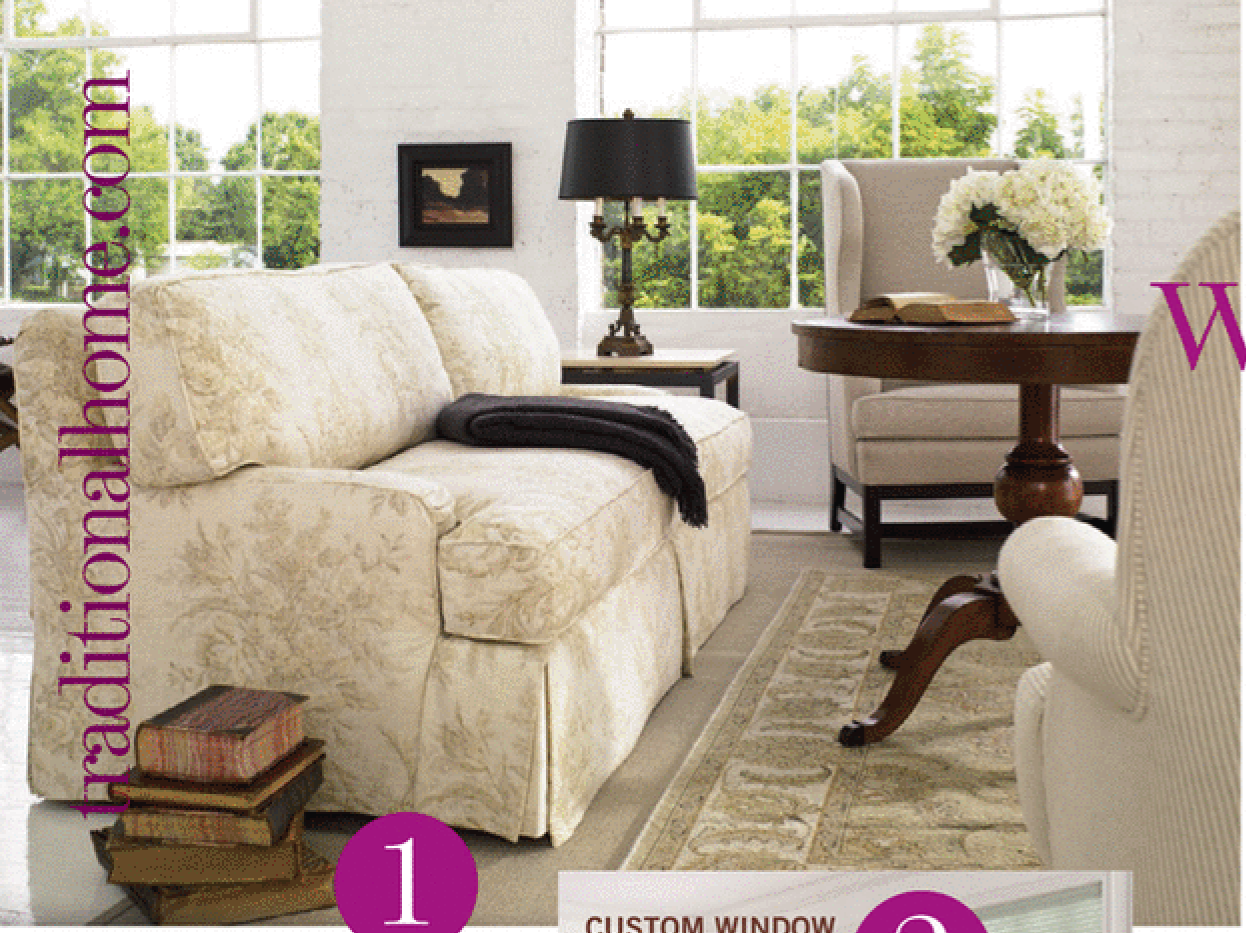

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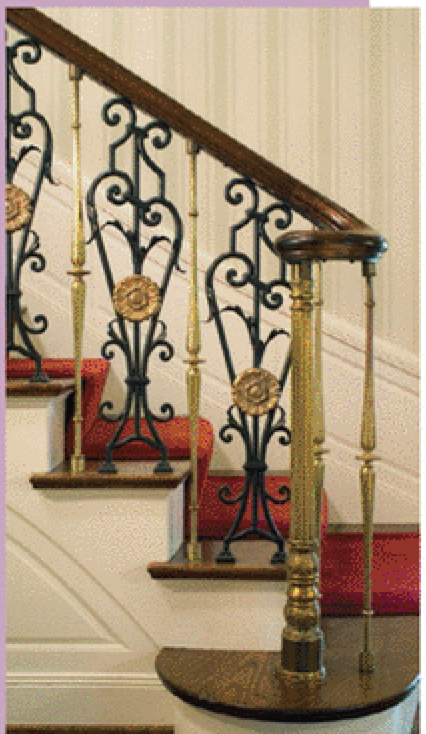

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movers & shakers

WE'D ALL LIKE TO HIRE **THE BRIGHT LIGHTS OF DESIGN,** BUT THEY HAVE ONLY SO MUCH TIME—

and we have only so much cash. That's why we're abuzz when designers (and a few celebs) lend their names and ideas to collections that reflect their red-hot styles. We love it when their vision shines through in products that bear their monikers. But we also prefer to adapt *their* looks to *our* desires. They want that, too. How else will we feel at ease living with their creations? Perhaps designer Thom Filicia puts it best when he says: "What inspires you, inspires me." ➤

Designer Thom Filicia lounges among his latest rug creations for Safavieh. Prototypes of a Klismos-style chair and eagle-based console are from Thom's forthcoming line with Vanguard.

PHOTOGRAPH: ANN STRATTON

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market place

going live!

Here comes **Thom Filicia's** brand-new Home Collection

Real-time design comes first for this Parish-Hadley alum, who garnered mass appeal on *Queer Eye for the Straight Guy* and his own TV show, *Dress My Nest,* while working for private clients such as Jennifer Lopez and other, less-famous, folk (thomfilicia.com).

Now, once again, it's Thom's moment in the spotlight. Over the course of this year, he's collaborated with a slew of partners on the Thom Filicia Home Collection—furniture, rugs, appliances, lighting, and fabric—all with the same focus on quality, detail, and accessibility.

Thom's furniture for Vanguard launches in October at the High Point Market in North Carolina. The aesthetic—and focus on sustainability—reflects his own approach, with clean lines providing a solid base for decorative flights of fancy. We know his eagle-based console will soar—especially since it's planned to sell for less than $2,500.

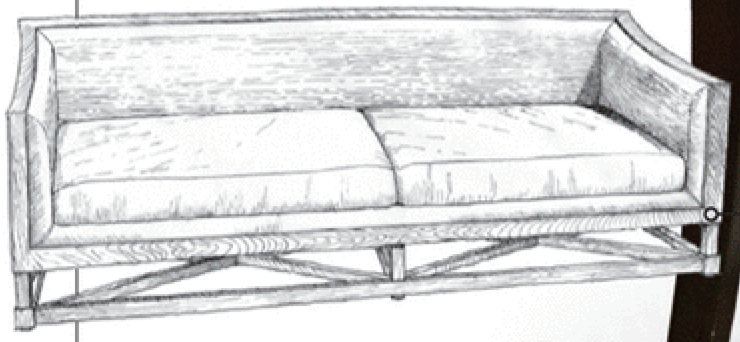
Made from recycled water bottles, his indoor-outdoor rugs for Safavieh are eco-, eye-, and wallet-friendly. The company also produces gorgeous indoor rugs with patterns abstracted from nature and the world around him—aerial photographs (he does spend a lot of time on planes), animal patterns, and muddy tire tracks. Working with Shaw floors, Thom created a 100 percent green (cradle-to-cradle) line of commercial carpets.

We're also keeping an eye out for Thom's lighting for Visual Comfort, his fabric line developed with Kravet, and for appliances from Amana.

But, here's the true mark of confidence: "I'm using all this myself in the new house I'm building," he says. "I'll mix it with antiques and other pieces that are meaningful to me. That's how you make a space your own."

"Niagara" 5½x8½-foot rug, $825; "Chatham" 5x8-foot indoor/outdoor rug, $149; both from Safavieh (safavieh.com). The "Green Tea" fridge is a concept for Amana (amana.com). We hope it goes into production!

This "Greek Peak" chair is a prototype from Thom's line for Vanguard. The final version will be upholstered.



The "Skaneateles" sofa for Vanguard, sketched here, premieres at the High Point Market in October (vanguardfurniture.com), trade.

hang tight

Form and function spark **Darryl Carter's** lights

This D.C. designer starts from a place of pure self-interest—but that's good for everyone. Lighting is crucial to his work—and his line for The Urban Electric Co. (urbanelectricco.com), reflects what he needs for projects but can't find. Darryl's reinventions of antique forms are "discreetly driven by patina and the graceful insinuation of hardware," which he says give them authenticity. Now he's adding five striking pieces, including the "Gwenwood Wall" fixture, *above,* shown at the Paris Le Printemps department store. ➤

PHOTOGRAPHS: REFRIGERATOR COURTESY OF AMANA; CHAIR, ANN STRATTON; ILLUSTRATION, COURTESY OF THOM FILICIA HOME COLLECTION AND VANGUARD FURNITURE; SCONCE COURTESY OF LOWRY McKEE PHOTOGRAPHY

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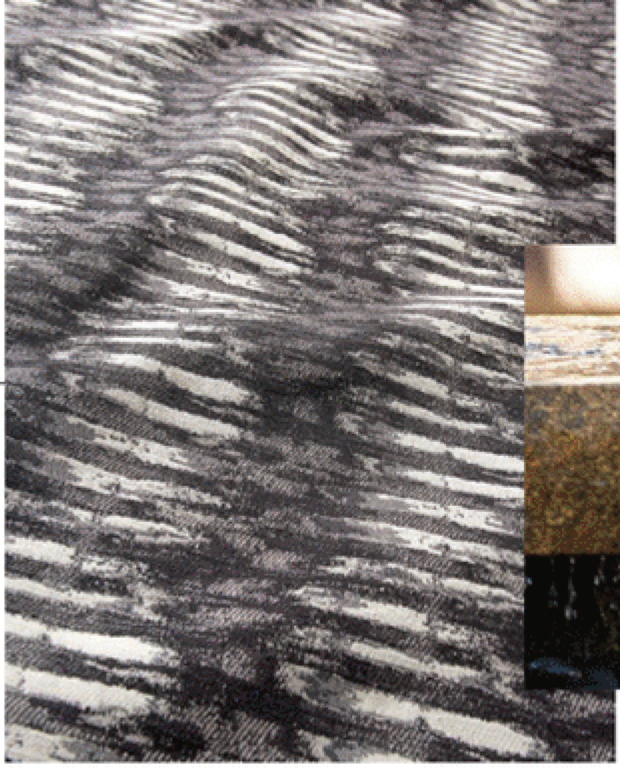
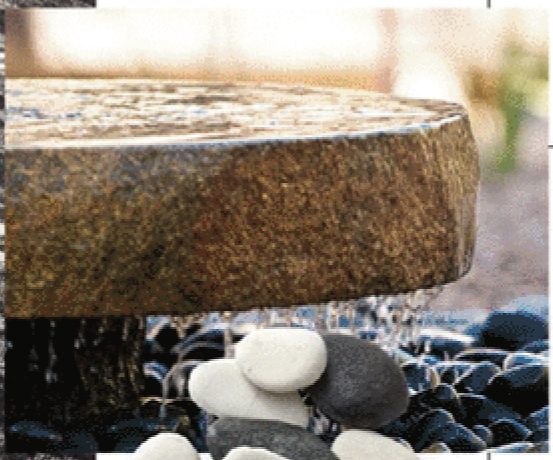



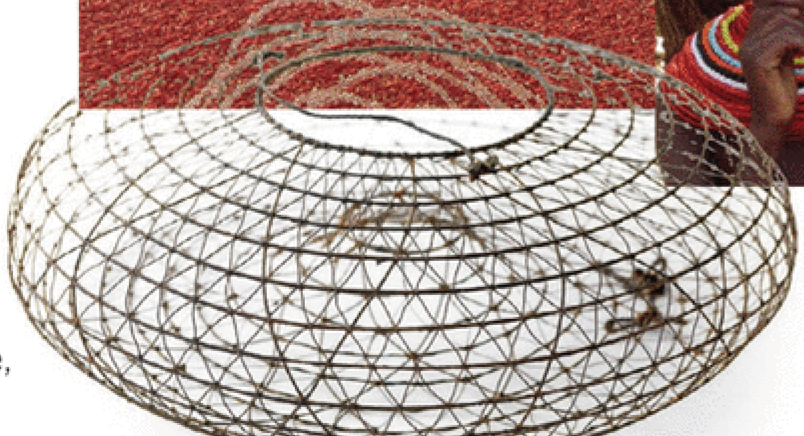
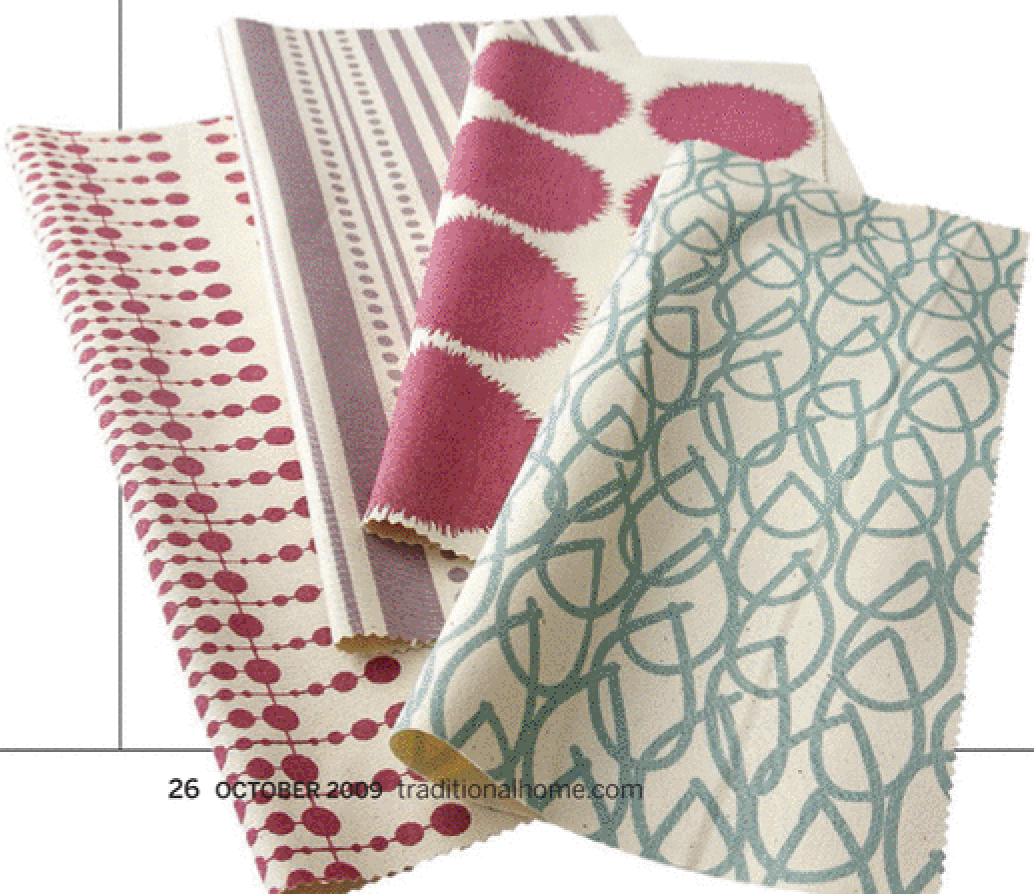
Mesquite fences, ripples of water over rocks, and the lines of a wire basket influenced the patterns of (clockwise from far left) "Cascade," "Brushed," and "Nest."

green pieces

Global beauty inspires **Clodagh** to design a new collection of upholstery

Traveling with camera in hand, designer Clodagh always comes home with more than just snapshots. The sparks generated from what she's seen—a harbor in Hvar, Croatia, or the color of beaded jewelry worn by Samburu girls, *far right,* in Sereolipi, Kenya, where she supports a school (clodaghcares .org)—are evident in this launch for Duralee (duralee.com). "The colors in Africa are so astounding," she says. "There is an elusive red—not pink, not orange—that we managed to capture."

Showing Clodagh's longtime commitment to the planet, the fabrics in her "Global Passage" line are seriously green—they are recyclable or made with fibers that are recycled, sustainable, renewable, or biodegradable.

looking sharp

Dallas-based **Studio Bon's** bright textiles are now widely available to decorators through Schumacher

Former interior designer Bonnee Sharp began designing fabrics and selling them on her Web site (studiobontextiles .com) more than a year and a half ago, but they were known mainly to Dallas locals. Now Schumacher (800/523-1200) has made them available across the country. "Selling online is a great place to start, but I'm looking forward to reaching designers who are looking for something handmade and unique," she says. Eleven new prints, including, *from left,* "Popover," "Stripedot," "Fuzz," and "Knit" are out now; nine of her originals will follow in January. The graphic patterns provide "perfect contrast on unexpected pieces" like the classic French slipper chairs on which she first applied her fabrics. ➤

PHOTOGRAPHS: PETER KRUMHARDT; WOODEN FENCE, FOUNTAIN, DANIEL AUBRY; AFRICAN CHILDREN, CLODAGH

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market place

feast on this

Tips from **Todd Romano** for a dining room that dazzles

This interior designer has a handle on how to give traditional rooms prettiness *and* pizzazz. His residential projects—and the Manhattan showroom (toddromanohome.com) where he deals in antiques and decorative arts—reflect his daring way with color. So does the vibrant dining room he created in Lee Jofa's New York showroom (leejofa.com). We visited with him there to learn how he decorates for entertaining in a way that never fails to amuse.

For more information, see sources on page 186

1

LOOK ALIVE! I can't imagine a world without flowers. Why would you? Of course, I love them on the table. But, if you've got something else going on there—like this whimsical Dodie Thayer soup tureen shaped like a huge head of lettuce—you can also place them on the mantel or sideboard.

2

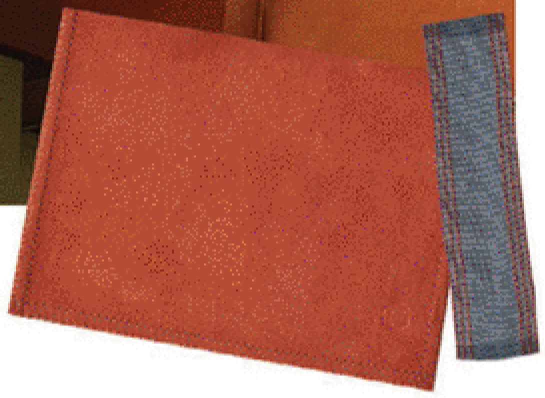
BE FLEXIBLE Don't save the dining room for "special" occasions. If you have space, create an additional seating area. Banquettes function well for cocktails. Or, you can pull up a table for games, cards, or a casual meal. I covered an elegant model with button-tufting and a low seat in "Dalton Stripe" velvet with "Olivia" knotted fringe. Its charm is complemented by "Hisari Ikat" on the French chair.

3

BE BRAVE WITH COLOR It freshens up even the most traditional design. I lacquered these walls a brilliant apple green, which you might think would look terrible, but it's fresh and fun. Everyone looks great in this room because it makes them happy. By day, the color's bright and cheery. At night, you're in a glamorous cocoon.

4

RETHINK YOUR DINING CHAIRS So many people have a dark brown dining table—perhaps a family piece. But it's boring when everything matches. So, I chose a white finish for the legs on these Georgian chairs. We covered them in coral "Crescendo Suede," a synthetic that's just brilliant because it's so durable! Most functional stuff is not pretty. But this is chic. For a tailored edge, try "Olivia" pinstripe tape. ➤



PHOTOGRAPHS: INTERIORS, ANN STRATTON; SWATCHES, PETER KRUMHARDT

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king of bling

Larry Laslo's finishing touch is no afterthought

"Fabrics are plainer and plainer, so trim has become more important than ever," maintains this renowned decorator (larrylaslodesigns.com), known for his daring way with color and scale. His new trims, tassels, and tiebacks for Robert Allen (robertallendesign.com) are the perfect accent. Though they are big, bold, and sparkling with "Crystallized" Swarovski elements, variations in hue and tone make them surprisingly easy to use just about anywhere.

blue boy

Use **Barclay Butera's** ideas—and tools—to reflect your own stylish life

Splitting his time between California and the East Coast allows Barclay to design homes on NYC's Gramercy Park and on the Wilshire Corridor in Los Angeles. But his ideas apply to more than just a cross-section of society. That's why his retail showrooms in L.A., Newport Beach, and Park City, Utah, are open to the public (323/634-0200). It's also why his fabrics for Kravet (kravet.com) are sorted into four lifestyle categories—*Mountain*, *City*, *Town & Country*, and *Beach*. The last is a largely blue-and-white group that includes, *above, from top,* "Dressur," "Somerset," "Arranged," and "Limerick," along with natural textures, including raffia, that blend with the palette. ➤

flat-out fun

Classicist **Thomas O'Brien** brings home the motifs he takes to market

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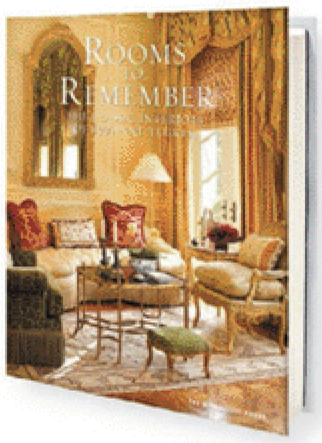
With textiles and trim that offer affordable luxury, **Jaclyn Smith** proves that even earthbound angels can feel at home

The Breck girl from Houston has come far. Her apparel for Kmart has garnered billions. Hosting the reality show *Shear Genius* proved a star turn. She still acts, models, and makes time for family—plus lots of pets! New for her is the Jaclyn Smith Home Collection, fabrics and trimmings for Trend (trend-fabrics.com). Appealing, moderately priced designs include, *above,* a bird print based on one in Jaclyn's house, plus crisp paisley and leopard-print chenille. Her tasseled and beaded trims enliven the schemes. So, how did she go from hair to home? "Everything I do celebrates creativity," she says. No wonder design is a passion: "I've collected antiques and furniture since I was 19. To part with these things that are a part of my history would be a mistake. Instead, I reupholster, refinish, and rethink what I have." Sorry, Charlie. She's ours now.

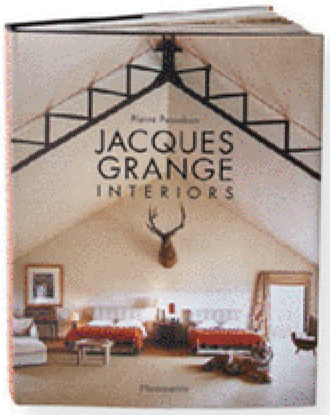
on the shelf

A quartet of inspiring **design books** offers the best of the best

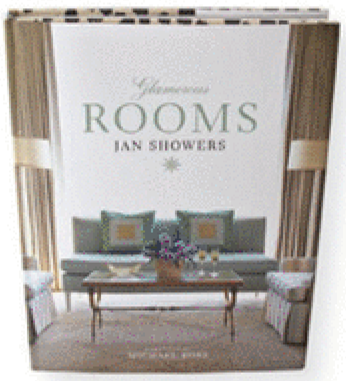
1 ROOMS TO REMEMBER: THE CLASSIC INTERIORS OF SUZANNE TUCKER
This protégé of the late Michael Taylor always delivers a polished mix of antiques, art, and contemporary pieces. Dive in for lavish looks. ($65; Monacelli Press)



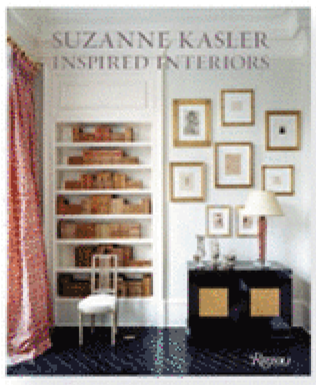
2 JACQUES GRANGE: INTERIORS
With clients like Yves Saint Laurent and Valentino, Grange has become a legend in his own right. These sophisticated, refined interiors will astound—and don't skip the fine text by Pierre Passebon. ($75; Flammarion)



3 GLAMOROUS ROOMS
Lucite and tufting and mirrors, oh my! Love shimmering elegance? You'll thrill to the work of **JAN SHOWERS**, a Texas pro. ($50; Abrams)



4 SUZANNE KASLER: INSPIRED INTERIORS
Southern charm has much in common with European tradition. No wonder they come together so beautifully in these houses by one of our favorites. ($50, Rizzoli; November 2009)



PHOTOGRAPHS: PRODUCTS, JACQUES GRANGE AND JAN SHOWERS BOOKS, PETER KRUMHARDT; PORTRAIT, CHARLES BUSH/JSI; ROOMS TO REMEMBER COURTESY OF THE MONACELLI PRESS; INSPIRED INTERIORS COURTESY OF RIZZOLI

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market palette place

Absinthe & Olive

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1

2

3

4

5

1 Brighten your table with a dozen Chartreuse Roses, $49.95; from Organic Bouquet (organicbouquet.com).

2 "Stradivari" wallpaper in color 02, designed by Nina Campbell; at Osborne & Little (877/322-7420), trade.

3 Flocked petals add texture to "Fontette" wallpaper in color 03; at Osborne & Little, trade.

4 Oscar de la Renta sofa in Pesto velvet; from Century Furniture (centuryfurniture.com), trade.

5 JAB Anstoetz's "Ariano" fabric; from Stroheim & Romann (212/486-1500), trade.

Color Q&A

WITH COLOR EXPERT VICTORIA STUART BURKE

WHERE: Living room or TV room.
HOW: Paint the walls in a flat finish and the trim in Benjamin Moore's high-gloss "White Dove." The effect will be cool, crisp, and gorgeous.
WHY: This is a strongly contrasted, clean look for a standout room.
GOES WITH: Soft green, purple, pink. Also great with walnut (dark) or pine (light) floors.
PITFALLS: Zero.

WHERE: Anywhere.
HOW: Cover kitchen walls in high-gloss finish for a high-energy look.
WHY: This color is terrific with natural wood colors.
GOES WITH: Creamy whites, roses, pinks, blues, light golds. This color has range.
PITFALLS: Acidic colors can easily rule the house. To avoid this, paint the hall a neutral color and start fresh in the next room.

WHERE: Try it on your kitchen walls or in an entrance hall.
HOW: An eggshell latex is the lowest sheen that's washable. Why not try it out in the kitchen?
WHY: The color provides a wonderful contrast to bright white cabinets and architectural detail.
GOES WITH: Glidden's "Spring Cactus"—the combination is as lovely as a summer day.
PITFALLS: None.

WHERE: Powder room or hall.
HOW: Paint the walls in a satin finish, rolled on and brushed out by hand so they are smooth.
WHY: Just a hint of this in a room with dark olive walls adds zip.
GOES WITH: Strong red, oranges, plums—this is a color blast!
PITFALLS: Unless you have a strong appetite for color, this can completely arrest the sense of flow in an open floor plan.

PHOTOGRAPHS: FABRIC, PAINT, FLOWERS, PETER KRUMHARDT; SOFA, GREG BROWNING FOR EYECANDI

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6

7

8

NATURALLY CHARMING

Combining vivid spring greens with deeper olive shades grounds the brighter color and gives the darker one a lift. Vary the balance according to the mood you have in mind. Starting with a mossy cut velvet gives a library old-world gravitas that lightens up when bottles of Chartreuse make their way to the bar! But an almost-yellow room is a girly delight.

6 "Hana" linen-cotton blend fabric in Absinthe; by Kenzo for Lelievre through Stark Fabric (212/752-9000), trade.

7 "Bonassola" fabric, by JAB Anstoetz; available at Stroheim & Romann (212/486-1500), trade.

8 Give your curtains a flirty flourish with the "Lily Tassel Tieback" by Houlès (houles .com), trade.

Color Q&A

WHERE: In a country bedroom.
HOW: Try a matte-finished unwaxed Venetian plaster.
WHY: Great with a cathedral ceiling and old barn beams.
GOES WITH: This color is "muddy," so use it with other muted hues.
PITFALLS: Hard to pair with clearer colors. Check your paint deck—many companies sort by such terms as "clean" or "muted."

WHERE: In a sunroom, this color will stand up to strong light.
HOW: Use a matte finish so the rays don't bounce around.
WHY: It's zippy and fun.
GOES WITH: Lots of other warm yellow-greens and true yellows.
PITFALLS: Be careful what you put with this hue. Stick to warm greens—cool blues and reds are not its best partners.

PHOTOGRAPHS: FABRIC, PAINT, PETER KRUMHARDT; TASSEL, HOULÈS FRANCE

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BY DORIS ATHINEOS

the age of pewter

It's hip to go gray

The power of pewter is subtle, much like the muted beauty of a chiaroscuro drawing. The metal alloy can't outshine its flashier cousin silver, nor does it melt down to anything more significant than tin, the main ingredient. Relying on nothing but dashing, charcoal-gray good looks and a solid build, antique pewter lends some luster and historical weight to a dining room that's filled with friends.

Even beer-drinkers with a thing for heavy metal have something to hold onto as well. The pewter tavern tankard is the new martini glass.

"It's a 19th-century British thing," explains pewter expert Donald M. Herr, past president of the Pewter Collectors' Club of America (pewtercollectorsclub .org). To cut back on dirty dishes, barflies quaffed from the same mug every visit. "Lidless mugs and lidded tankards are sometimes engraved with both the name of the owner and his pub," explains Herr.

Another plus? Unbreakable. Victorian tavern tankards and mugs can be found at regional antiques shows on both sides of the Atlantic for less than $100.

The malleable metal was first cast by the Egyptians some 3,500 years ago and, through the Middle Ages, Europeans also went gray, producing a large variety of pewter tableware. The British took a shine to pewter, too. Not until the 19th century were pewter products overtaken by glass and ceramics.

In the hierarchy of tableware, pewter was a workhorse, an everyday essential—from plates and bowls to ladles and buttons.

But there were also dressier versions, some commissioned by the church (think flagons and communion chalices).

Like silversmiths, pewtermakers left behind their trademark, called a "touchmark." American touchmarks usually include the pewterer's name or initials. "The magical ➤

Above, from left: A flagon with cherub-mask feet sold for $96,000 at Sotheby's in 2006. It was made by 18th-century pewter star Johann Christoph Heyne, who worked in Lancaster, Pennsylvania. ■ Juliska makes an eye-catching stoneware that mimics antique pewter (juliska.com).

PHOTOGRAPHS: STONEWARE, PETER KRUMHARDT; FLAGON COURTESY OF SOTHEBY'S NEW YORK

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HOT DISH

Most antique pewter is plain and simple, so there's a premium paid for the kind of engraved decoration known as wrigglework (detail below). "See the zipper-like, zigzag lines," instructs metals curator Ann Wagner, who just acquired the 18th-century dessert dish for Winterthur Museum, where it is currently on display. "The marks were pressed into the dish by rocking a sharp-edged tool." She calls the fluted form "extremely rare" and knows of only one other American dish like it.

Above: For pewter prospectors, this shapely fluted pitcher is made in Italy by Match (match1995.com). **Left:** A tall pewter candlestick adds warmth to any room (woodburypewter.com). **Right:** Match brews up a pewter lattice espresso cup. **Bottom right:** Heavyweight winners include these Italian pewter chargers with woven and rope borders by Arte Italica (arteitalica.com).

name is William Will—a late-18th-century Philadelphia pewterer," says Herr, author of *Pewter in Pennsylvania German Churches.* Will was also a colonel in the Revolutionary War, adds the pewter expert.

Another A-list artisan is Johann Christoph Heyne of Lancaster, Pennsylvania, the hand behind the flagon pictured on page 38. Born in Saxony in 1715, Heyne worked in Stockholm before moving to America in 1742. "His ingenuity, versatility, and craftsmanship rank him with the best American pewterers," explains Herr in his book.

To see studio artisans who still shape pewter by hand, tap into Pennsylvania-based Richard Graver (finepewter.com) and New Hampshire-based Jonathan Gibson (gibsonpewter.com) for gem-like pewter buttons ($2 each) that are cast from an 18th-century mold.

New collectors who dare to go gray can join the Pewter Collectors' Club of America (pewtercollectorsclub.org). For anglophiles, there's the older, British version—Pewter Society (pewtersociety.org).

PHOTOGRAPHS: PETER KRUMHARDT; PEWTER PLATE AND DETAIL COURTESY OF WINTERTHUR MUSEUM

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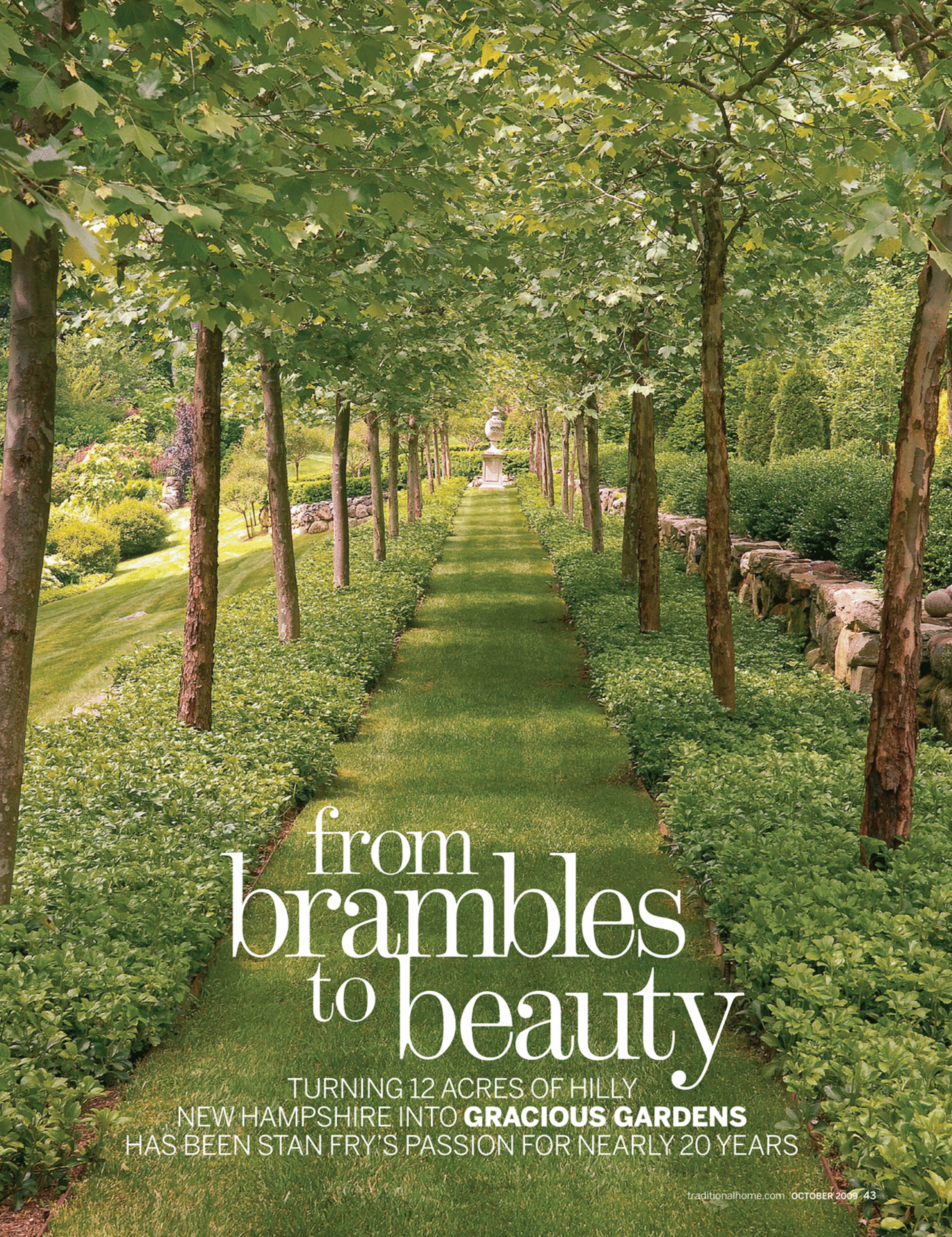
BY ELVIN McDONALD   PHOTOGRAPHY BY MATTHEW BENSON



from brambles to beauty

TURNING 12 ACRES OF HILLY NEW HAMPSHIRE INTO **GRACIOUS GARDENS** HAS BEEN STAN FRY'S PASSION FOR NEARLY 20 YEARS

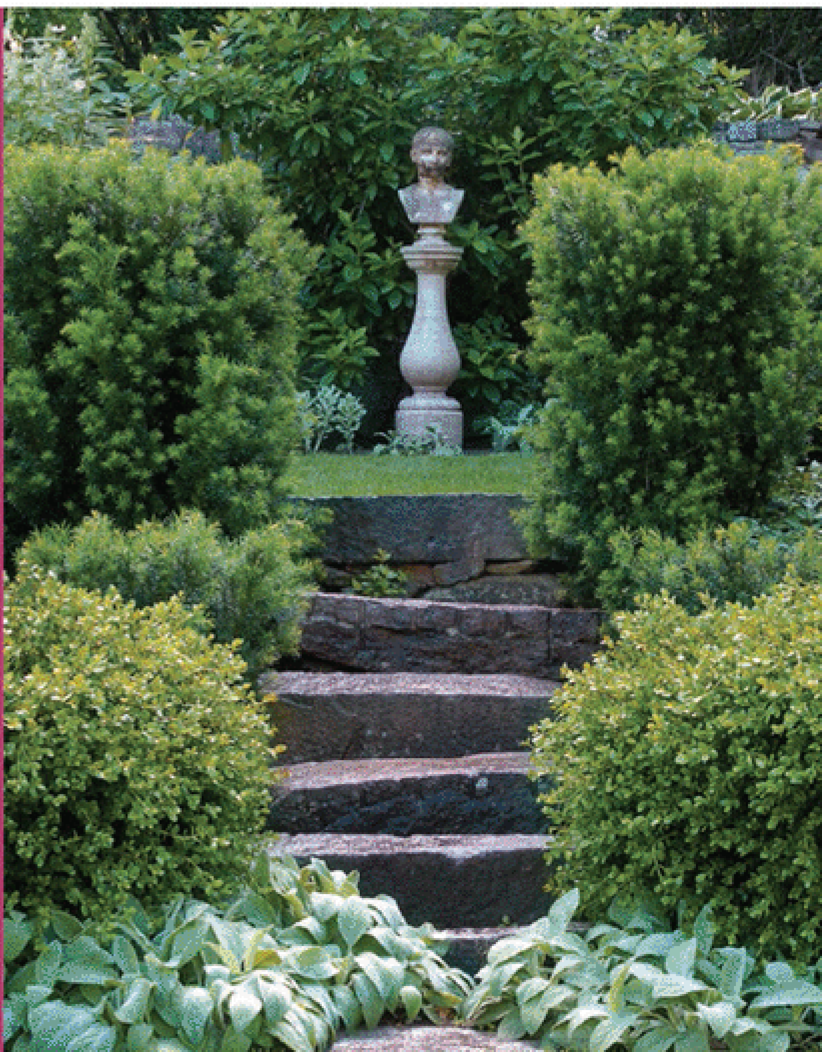
Most people wouldn't survey 12 acres of land in rocky, hilly New Hampshire—legendary for its bone-chilling winters and abbreviated growing season—and think Edwardian garden. Most people aren't Stan Fry. The garden, actually a series of separate but linked and unified gardens, is his magnificent obsession.

Stan's gardening odyssey began in late 1990, when he and his wife, Cheri, purchased the main house and property, complete with overgrown shrubs, impenetrable brambles, and assorted debris. In time, they would buy two lots across the street, one vacant and the other with a guesthouse, plus the adjacent property south of their home, which includes a 19th-century Cape Cod house where other family members live.

"The first few years were spent removing brush and brambles. Today we have an expansive lawn area that was previously field-mowed," says Stan, who owns several small high-tech businesses and has an office in a cottage behind the main barn. "The half-acre perennial garden around it was all weeds and made nearly unnavigable by prickle bushes. After the areas were cleaned, we started to do some minimal landscaping."

It was at this juncture that Stan brought in Gordon Hayward from Vermont, known nationally for superbly designed private gardens and author of enlightening books about the art and practice of gardening. Together they began to lay out the elaborate plans that are today realized in some 40 different gardens seamlessly connected by pebbled or grassed walkways. "Gordon knew what would grow here," Stan says, "and I knew what I wanted in terms of formality."

Above: This view, with the Pope's urn (for poet Alexander Pope) at left and the deck off the back of the main house at right, reveals Stan Fry's cottage office in the distance.
Far left: In the geometry garden, shrubs are clipped into balls, echoed by round finials. The lead boy balances on a finial that's being sprayed from the pool.
Middle left: Cheri and Stan Fry.
Left: Viewed from the deck, the long path going down to the ponds features plantings rich in texture and color.
Right: A statue on the first level as seen from the sycamore allée and Pope's urn.
Preceding pages: The branches of 32 pollarded sycamores are trimmed to emphasize the straightness of the striking 300-foot allée they line. ■ A Nunham urn framed by Hicks yews is the focal point at the end of a path.



At the outset, elevation changes—nearly 110 feet from the street down to the ponds below—were a major consideration. "I advocated terracing to create level spaces and garden areas," Hayward says. "For example, a 300-foot allée of pollarded sycamores linking two of the properties is supported by a pair of native-stone retaining walls." The allée connects semicircular retaining walls off the main house deck to a studio at the south end of the allée. Repetitive use of specific plants also adds a sense of unity between the different gardens. The most extensively used shrubs are yew, boxwood, lilac, dogwood, holly, and hydrangea. In keeping with Hayward's counsel, those areas close to the house are formal, while those at a distance are less structured.

The gardens in front of the Frys' residence are the simplest—ground covers and evergreens—so as not to detract from the early Federal-style colonial architecture. When you enter the property, your eyes are drawn to an 18th-century barn framed by hemlocks and birches, behind which is a hedged swimming pool. To the left of the driveway is a sweep of tall ostrich ferns accompanied by 'Korean Spice' viburnums that scent the air when they bloom in May. There is also a large witch hazel, a pollarded multistemmed elm, flowering quince, 'Blue Princess' holly, yew, and myrtle—flowers, foliage, fragrance, berries, and bark—something for every season.

Asked what motivates him, Stan says, "It's not the garden-tour visitors; I do it for the pleasure of doing it. I like the science and the labor involved and the satisfaction of a project completed. My parents were gardeners—it probably wore off on me. Working with the dirt is relaxing and stress-reducing." ➤

Clockwise from above: Cheri tends this small herb garden just off the back porch. It is bordered by clipped yews and centered by an armillary sundial. ■ The orchard effect is gained from 20 fastigiate hornbeams underplanted with boxes of European ginger. ■ Pots of Japanese maples, which require wintering in a cold room during the New Hampshire winters, line a gravel path to the rear of the house, accented by boxwoods clipped into globes.

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DESIGN TIPS

Master garden designer Gordon Hayward offers amateur landscapers these guidelines:

- Don't be afraid of straight lines in forming bed edges, lawn shape, and paths, especially near the house. After all, your house is geometric; make beds near it geometric, too. Then let beds and paths curve as you get away from the house.
- Avoid putting all planting beds around the perimeter of your house and the outer perimeter of the lawn. Make places that feel like extensions of rooms of your house.
- Use low hedges to define edges. Structure in the form of straight paths, shorn hedges, or rows of trees will give your garden order, making informal plantings feel intentional.
- Juxtapose contrasting leaf forms and colors.
- Shape your lawn into long straight lines or broadly curving ones. Stand at upstairs windows to determine if lawn shapes and proportions are pleasing.

He typically works in the garden from dawn until 9 a.m., taking no calls. "I want to be focused on the task at hand."

When Stan's not gardening, he's been known to shop for classic garden benches, statuary, and antique urns—"especially lead; it's sort of a side hobby. I also build the plinths on which the urns stand and cast statues from the molds we have made."

Another "side hobby" of Stan's is the horticultural practice of pollarding, which entails cutting a tree's branches back to the trunk in spring to promote the growth of dense heads of foliage. He also practices coppicing—for example, cutting red-twig ➤

Above: Across the street from the main garden, a one-acre hedged garden features 'Kyushu' hydrangeas and a pool with benches and clipped hedge maples—a serene place to hear the birds and splashing water. **Top left:** Stan and garden designer Gordon Hayward. **Left:** Collecting lead urns is one of Stan's side hobbies. This urn, by his cottage office, is planted with a bulrush, or cyperus, which needs constant moisture and requires wintering in a warm place.

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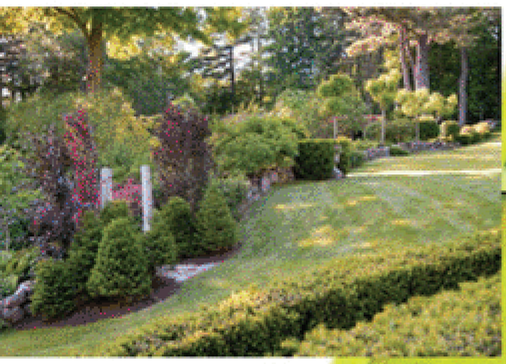
Espaliered apple trees ornament the garage wall that backs Cheri Fry's herb garden.

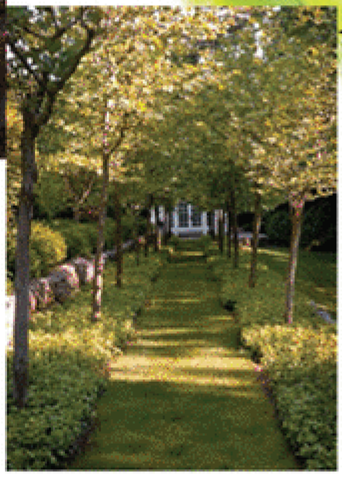


A perfect lawn replaces what was once field-mowed. Granite posts mark a pathway into a garden of conifers and miscanthus grass.

Across Pine Street 'William Baffin' roses and a white arbor frame the fountain pool surrounded by garden benches.

Main-house plantings are simple so as not to detract from the home's early Federal style.

The formal garden's reflecting pool with spouting water is framed by 'Wintergem' boxwoods and lead urns.



Shade plants line rustic steps by the ponds. The studio stands at the end of the sycamore allée in this view from the Pope's urn.

dogwood branches to the ground before the new season begins. The purpose of coppicing and pollarding is to promote strong, colorful new growth while keeping size in scale. In late fall all the urns are filled with evergreen cuttings and red-twig dogwood branches.

Stan Fry's stewardship of the land strikes a reassuring note—a thoroughly modern businessman living life to the fullest in the gentlemanly pursuit of gardenmaking. Thomas Jefferson had Monticello. Lawrence Johnston, an American by birth, had Hidcote Manor in England. And steel magnate Henry Phipps had his rhododendrons. Not bad company, Stan.

Garden designer: Gordon Hayward

For more information, see sources on page 186

ILLUSTRATION: KATHRYN FINNEY

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Sometimes all it takes is a little styling get-up-and-go to make a room beg you to sit-down-and-stay. These three showhouse rooms welcome and energize with vibrant elements of bright color. ➤

punches of pop

BY KRISSA ROSSBUND

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Sally Steponkus and Heather Safferstone

D.C. Design House Washington, D.C.

It's a gamble: Taupe can be a chic option for the color minimalist, or a dull, mousy downer that shows no imagination at all. When Sally Steponkus and Heather Safferstone picked the neutral as a key element for their sitting room, they used it as a striking complement to yellow, an accent color triggered by a ready-made pillow they spotted in an accessories catalog.

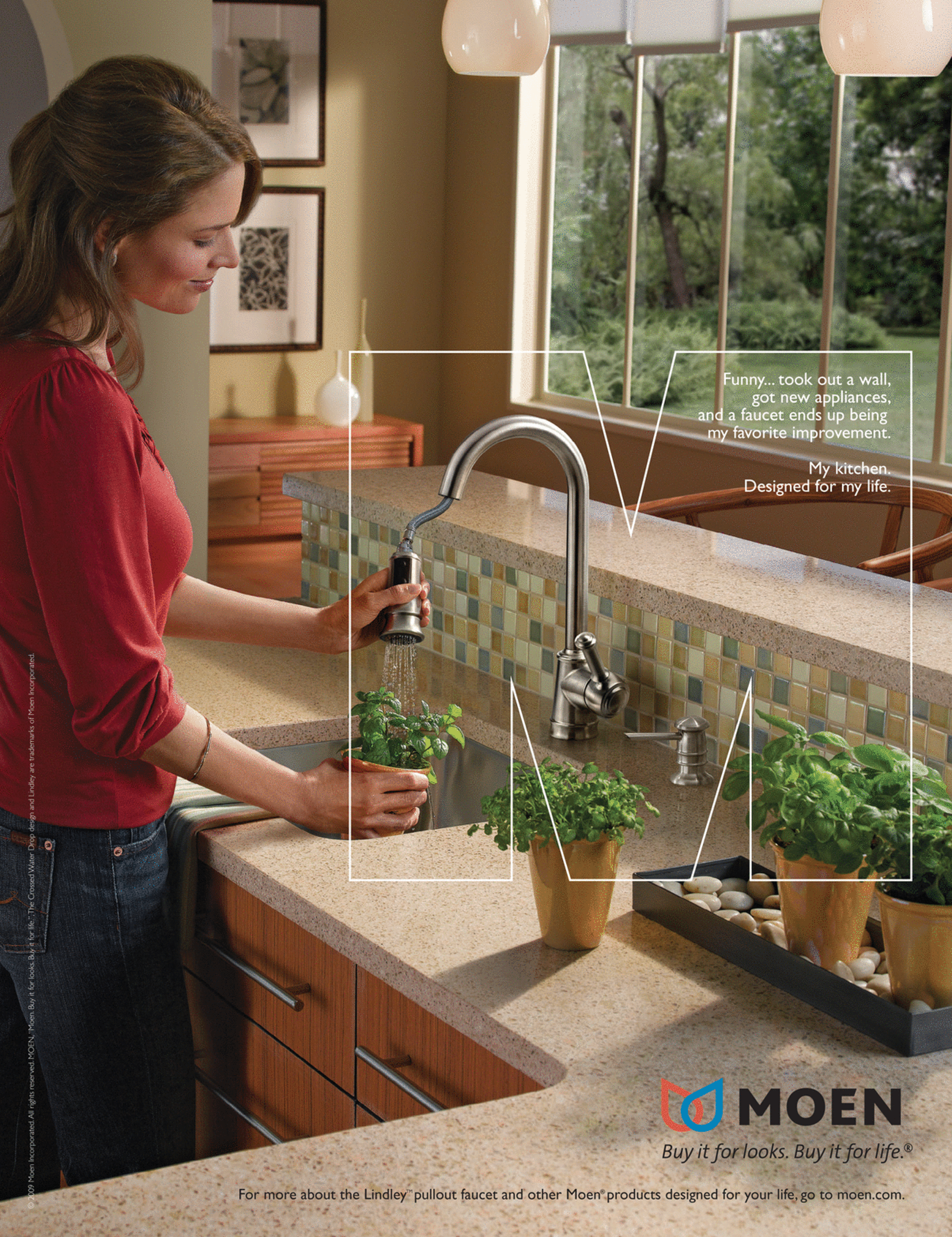
"I'm known for my bright, traditional spaces," says Sally, "but this time, I wanted to do something different."

Used to add a little kick to a sofa with modern lines, the palette-inspiring pillow with yellow, gray, and brown embroidery sparked other jolts of sunshine throughout the room. The accent color is especially arresting on the ceiling, which the designers had painted in soft yellow as a contrast to the warm taupe walls. Above the fireplace, artwork of an abstract sunburst balances the taxi-colored throw pillows topping chairs upholstered in a lattice pattern. Providing a pretty note to a room generally edited along geometric lines, a tailored valance with an appliqué design is placed over flowing drapery panels. ➤

Produced by Eileen A. Deymier   Photographs by Gordon Beall

"our designer says"

"Warm touches, like yellow accents and gold metallic accessories, mix with neutrals for a room that is modern but pretty," says Sally Steponkus, *standing.* Co-designer Heather Safferstone is seated.



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Eileen Boyd

Kips Bay Boys & Girls Club Decorator Showhouse

New York, New York

“our designer says”

“I always reference classic furniture and historical styles. When I look back at people who have inspired me, they always have pieces and elements that stand on their own with good taste and good editing.”

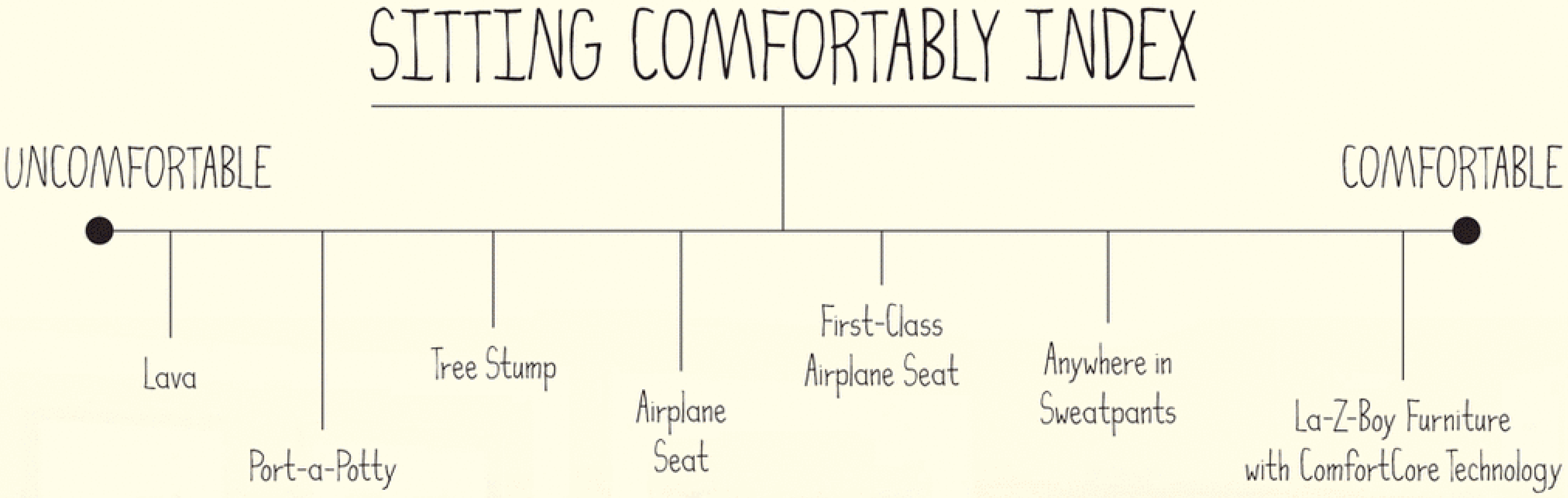
When designer Eileen Boyd first examined the empty white box she was assigned at the Kips Bay showhouse, she decided to echo its lines with furniture in relatively simple shapes. She then injected vibrant colors to bring the room to life.

“I found myself drawn to the room’s clean integrity,” says Eileen. “I chose to leave the walls white as a foil for a symphony of electric colors that work together without being overwhelming.”

The spring-like palette of the room is illuminated by sunlight that pours through a door that leads to the terrace. A modern wool rug in varied shades of green grounds a tailored sofa upholstered in textured pumice-colored fabric. Vintage tables—a coffee table with a stacked acrylic base and a chrome-and-stone footstool from the ’70s—speak to geometry and shape while introducing a bit of shine.

Twin slipper chairs in outrageous fuchsia coordinate with pillows tossed on the sofa. As a unifying element, saturated orange ribbons through the decor. Eileen used orange in artwork, on pillows and a shiny leather ottoman, and for the lacquered frame of a chair in a leopard print and pearlized linen. ➤

Produced by Bonnie Maharam   Photographs by Bruce Buck



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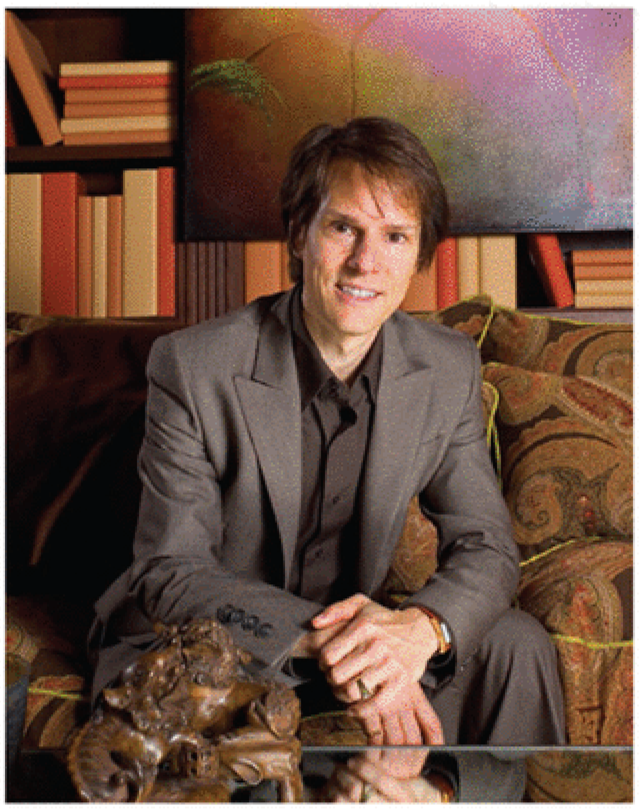

“our designer says”

“Scale is about how one piece reacts to another and is probably the most important ingredient in a room’s decoration. I never like to repeat the same scale. It really is the juxtaposition of everything—from miniature to oversized—that makes each piece a star within a space.”

Doug Weiss

Atlanta Symphony Showhouse Atlanta, Georgia

In libraries, the best visuals often occur in readers’ minds as they conjure up images from well-crafted prose. In this showhouse, designer Doug Weiss thickened the plot by making books themselves the main characters—embellishing the theme of this classic mahogany-paneled library by covering 450 hardbacks with paper in four coordinating shades of apricot.

“Books can be decorative objects,” Doug says, “and wrapping them in different shades of the same paper makes the dramatic visual impact that you want when you are showcasing a collection of anything that you have in vast quantity.”

Although the shelved books are the central narrative in the newly styled space, spicy tones inspired by the room’s cozy envelope of wood also help tell the story. Wool in an oversized brown-and-persimmon paisley pattern was used to upholster the sofa. The sofa and other seating pieces are pulled together by a rug with a custom large-scale quatrefoil motif, a favorite architectural element for Doug. In one corner is an armchair in mustard velvet. Across the room, a contemporary chair in a fiery red, orange, and gold velvet is cooled by an Asian-influenced console with a facade that undulates like water.

Produced by Lisa Mowry Photographs by Robert Thien

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BY KRISSA ROSSBUND
PHOTOGRAPHY BY SQUIRE FOX
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crowd-pleasing style

NEW FRIENDS **GET ACQUAINTED AT A FALL FEAST**

Skip Sroka has an appetite for assembling the unexpected. Just as this Washington, D.C., designer effortlessly blends fabrics and furniture throughout his projects, he also knows the right personalities to mix at gatherings. For a glamorous autumn dinner party, he invited a never-been-acquainted group of people to share an elegant meal and enjoy new company.

"Many times you invite people over because they know each other," says Skip. "I wanted to cultivate new friendships. ➤

A visually interesting table setting blends colorful wares—both new and vintage—in aqua, amber, and green. Custom amber champagne flutes; Pieper Glass (pieperglass .com). **Inset:** Before dinner, Skip Sroka browns the scallops he will serve his guests. Cheers!

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It's fun to introduce people who have probably attended the same larger parties but have never truly met."

For this occasion, Skip used his white porcelain plates with a classical leaf motif to bring a level of refinement to the gathering. But that's where convention ends and pizzazz begins. Instead of a set of matching patterns, Skip grounded the dinner plates with gleaming gold chargers. Both the chargers and a crystal chandelier with aqua baubles reflect candle flames. Validating Skip's quest for a sophisticated environment that doesn't exude stuffiness, amber glass salad plates from a flea market sit atop the porcelain dinner service. Amber champagne flutes, crafted by a glassmaker Skip discovered at the Baltimore Craft Show, and alternating yellow and blue water glasses create a pleasing mix of shapes and colors and ample opportunity to show off aqua—a shade of blue Skip has collected for almost two decades. Skip's partner, John Kammeier, added playful squirrel placecard holders to the well-appointed table.

"I love introducing color in the way of glassware," says Skip. "The light flows through and allows colors to sparkle in a beautiful way that doesn't happen with a solid material." ➤

"Light flowing through the glassware allows colors to sparkle in a beautiful way that just doesn't happen from a solid material."

"our designer says"

Top row: Aqua teardrops give colorful life to a clear crystal chandelier. ■ Bridget Romness (left) and Diane Wiley get acquainted before dinner. **Middle row:** Brian and Lauren Lang sip the signature cocktail that Skip designated for the evening. ■ Skip prefers dining at a round table so he can enjoy guests equally. "Everyone is engaged," he says. "There are no bad seats." **Above:** Faye Johnson and John Kammeier share a laugh. **Left:** "Constance" cups and saucers matching the dinner plates are organized atop a stone console table; Bernardaud (800/884-7775). **Right:** Beaded napkin rings are from Dransfield & Ross (212/741-7278).

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As ardent entertainers, Skip and John frequently have guest lists that reach 100, necessitating a well-stocked collection of tabletop accoutrements. With a closet off the dining room and a nearby service kitchen to store party supplies, the pair have plenty of room for additional accessories—and the skilled eyes needed to spot them. They regularly check out antiques malls, craft fairs, and restaurant supply sources, tracking down plates, glasses, and linens for all occasions.

"The hardest party to throw is your first one," says Skip. "Once you jump into the pool and just do it, you build confidence, and that's what makes guests feel comfortable. It's important to take care of yourself. If you are at ease, the guests will be, too. The point of a party is to have a great time."

Scallops with Mushrooms and Spinach

- 20 sea scallops (about 2 pounds)
- 1 teaspoon kosher salt
- ¼ teaspoon freshly ground black pepper
- ½ cup finely ground walnuts
- ¼ cup whole-wheat flour
- 2 to 3 tablespoons olive oil
- ¼ cup unsalted butter (½ stick)
- 1 cup chopped shallots
- 8 ounces cremini mushrooms, thickly sliced (3 cups)
- ½ cup dry white wine
- 8 ounces fresh baby spinach
- Kosher salt and freshly ground black pepper
- Shaved Parmesan cheese
- Lemon slices for garnish

Preheat oven to 275°F. Pat scallops dry with paper towels; sprinkle with 1 teaspoon salt and ¼ teaspoon pepper. In medium bowl, mix together walnuts and flour. Add scallops a few at a time, tossing to coat; shake to remove excess flour.

Heat 2 tablespoons olive oil in large skillet. Add half the scallops and sauté without moving them until browned, about 3 minutes. Turn scallops and cook about 2 minutes more. Transfer to heat-proof platter; keep warm in oven. Sauté remaining scallops, adding remaining oil, if necessary, and add to platter. Bake for 5 to 8 minutes more, or until scallops are opaque.

Meanwhile, melt butter in same skillet. (Some brown bits will remain from scallops.) Add shallots and mushrooms. Cook and stir for 4 to 5 minutes or until tender. Remove skillet from heat. Add wine; return to heat and bring to boil. Reduce heat and boil gently for 2 minutes, stirring with wooden spoon to loosen brown bits.

Gradually add spinach to skillet, tossing to wilt each handful before adding more. When all spinach is wilted, season to taste with additional salt and pepper. Serve spinach with scallops and top each serving with Parmesan cheese. Garnish with lemon slices.

After years of entertaining at occasions that range from a Thanksgiving feast for his large family to a casual hamburger affair, Skip has a list of tips that makes his gatherings successful.

1

CREATE A SIGNATURE COCKTAIL
Even when a well-stocked bar is available, designate a cocktail that is special for that evening. A formal party is extra special with a bubbly drink like this Pink Diamond Bellini. It's a combination of Champagne and Pecher Mignon (peach liqueur) plus a splash of Chambord liqueur.

2

KEEP GUESTS COMFORTABLE
Even if the plan is for your guests to relax while you serve them, if they feel best in the kitchen (and have good preparation skills, like Skip's friend Paul Romness), let them help. As Skip prepared the main entrée, Paul dressed the arugula, pear, and almond salads with a balsamic vinaigrette.

3

FINISH STRONG
Cap the evening with a whimsical dessert presentation. Ease up on the complexity by serving something simple—in this case, lemon sorbet with a cookie—and deliver in an unexpected, colorful martini glass.

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as the wood turns

PLEASING CURVES HAVE LONG MADE TURNED-WOOD FURNITURE CLASSIC. NOW THERE ARE NEW TWISTS TO THESE **WINDING WONDERS**

WRITTEN AND PRODUCED BY KRISSA ROSSBUND
WITH ELI BECKER
PHOTOGRAPHY BY GREG SCHEIDEMANN

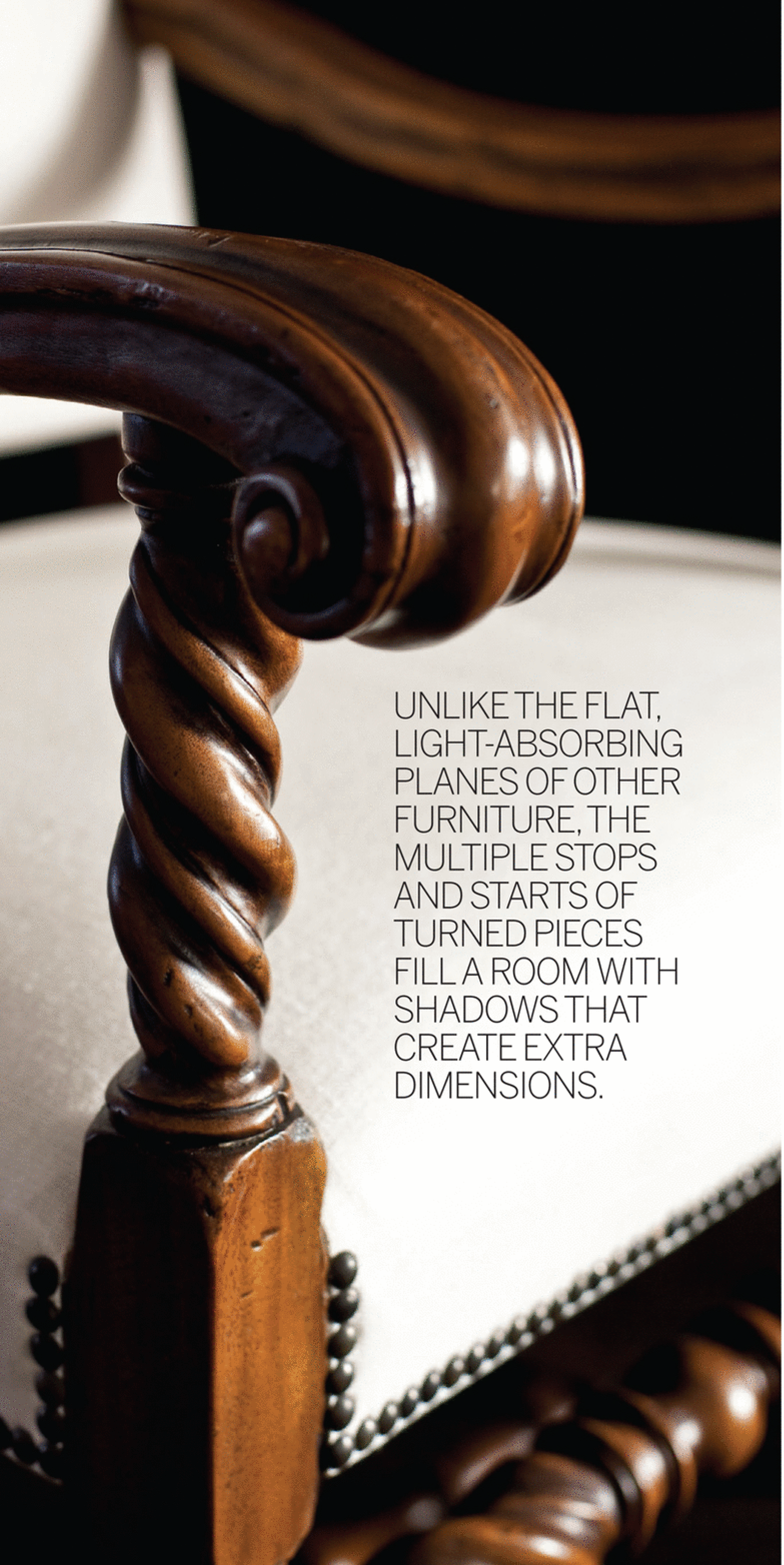
’Round and ’round. It’s hardly the first time the phrase has been used to describe the process of decorating and styling a home. Interior designers and their clients agonize over fabric swatches, paint colors, and lighting fixtures. They hash out disagreements over window treatments, hardware, and accessories.

But ’round and ’round takes on a different meaning with the newest in turned-wood furniture. Furnituremakers are spinning updated versions of chunky bun feet and weighty bobbin frames into shapely superstars with the latest in facelifts that include painted, whitewashed, and lacquered finishes.

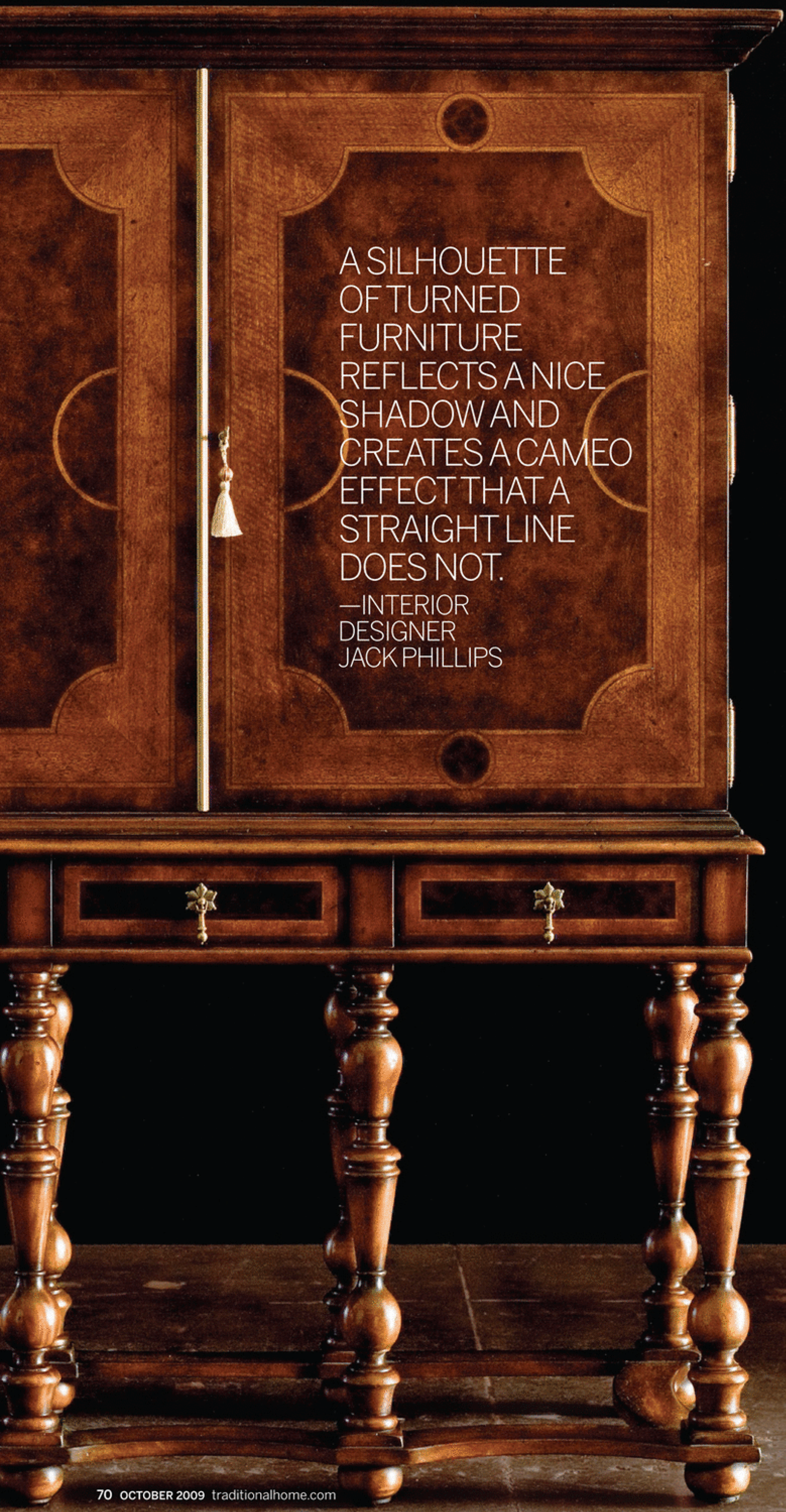
Known for repetitive patterns that create carved rhythms of long and short beats, turned furniture now features a variety of curves and twists—disks stacked like rolls of quarters, ovals strung like beads of a rosary, or spirals that coil like a playground slide.

“There is no reinventing the wheel in design,” says Raymond Byers, designer and founder of RC Byers, a boutique furniture collection that veers in the direction of contemporary artistry. “I use classical elements as the foundation for my pieces and reinterpret from there. Turned wood is fanciful and adds a whimsical relief to stylized design.” ➤

“Turner” table in white lacquer, $620; Mitchell Gold + Bob Williams (mgbwhome.com). “Mandara” weathered café table (right, standing), $600; and pine side table, $260; Roost (for retailers, info@roostco.com). Mindi wood bench with leather seat and barley-twist legs, $1,754; Baker Furniture (bakerfurniture.com).
Opposite, left: “Lombardo” chair in white linen, $4,200; Ebanista (ebanista.com), trade. **Right, from top:** “Kendall” bobbin chair, $880; Martha Stewart Furniture with Bernhardt (marthastewart.com). ■ “Bobbin” chair with blue chenille fabric, $2,895; Dan Marty Design (danmartydesign.com). ■ “Merino” poster bed, $3,269 for queen-size; Drexel Heritage (drexelheritage.com). **Preceding pages:** “Westholme” walnut bar chair, $2,450; RC Byers Studio (323/653-0124), trade. ■ “Kendall” bobbin chair.



UNLIKE THE FLAT, LIGHT-ABSORBING PLANES OF OTHER FURNITURE, THE MULTIPLE STOPS AND STARTS OF TURNED PIECES FILL A ROOM WITH SHADOWS THAT CREATE EXTRA DIMENSIONS.



> A SILHOUETTE OF TURNED FURNITURE REFLECTS A NICE SHADOW AND CREATES A CAMEO EFFECT THAT A STRAIGHT LINE DOES NOT.
> —INTERIOR DESIGNER JACK PHILLIPS

Beyond the animated qualities of its body, a turned piece's twisted legs or posts invite you to touch them. And the style has other design advantages as well. Even at its most traditional, turned furniture—with its sculpted, circular patterns—fulfills a modern aesthetic.

These curvy beauties also play fantastically with light. Unlike the flat, light-absorbing planes of most other furniture, the multiple stops and starts of turned pieces fill a room with shadows that create extra dimensions.

"Turned furniture reflects a nice shadow and creates a cameo effect that a straight line does not," says Palm Beach interior designer Jack Phillips, who often incorporates turned furniture into his projects for its transitional properties. "Each piece has its own personality. It's not a straight line, but it's not a curved leg either. It breaks the hard edges of contemporary design without being too soft."

In contrast to furniture from specific genres that signify levels of formality—Duncan Phyfe with its understated refinement vs. the wide planks that give Mission furniture its casual flavor—turned wood suits both moods. ➤

Walnut Queen Anne 18-drawer cabinet on stand, $8,100; Althorp Collection through Theodore Alexander (althorplivinghistory.com), trade.

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“Metro Luxe” poster bed, $7,935 for queen-size; Century Furniture (centuryfurniture.com). ■ “Burgess” walnut armchair with rush seat and back, $4,920; Dessin Fournir (dessinfournir.com), trade.

Left, top to bottom: “Bobbin” oak side table with rush shelf, $5,200; Aesthetic (aestheticdecor.com), trade. ■ “Amsterdam” card table with leather top, $6,570; Ebanista (ebanista.com), trade. ■ “Rada” coffee table, $7,129; Quadrus Studio (quadrusstudio.com), trade. ■ Turned floor lamp in mahogany finish, $1,590, and table lamp in black finish, $960; linen shades, $340 each; all from Dan Marty Design (danmartydesign.com).

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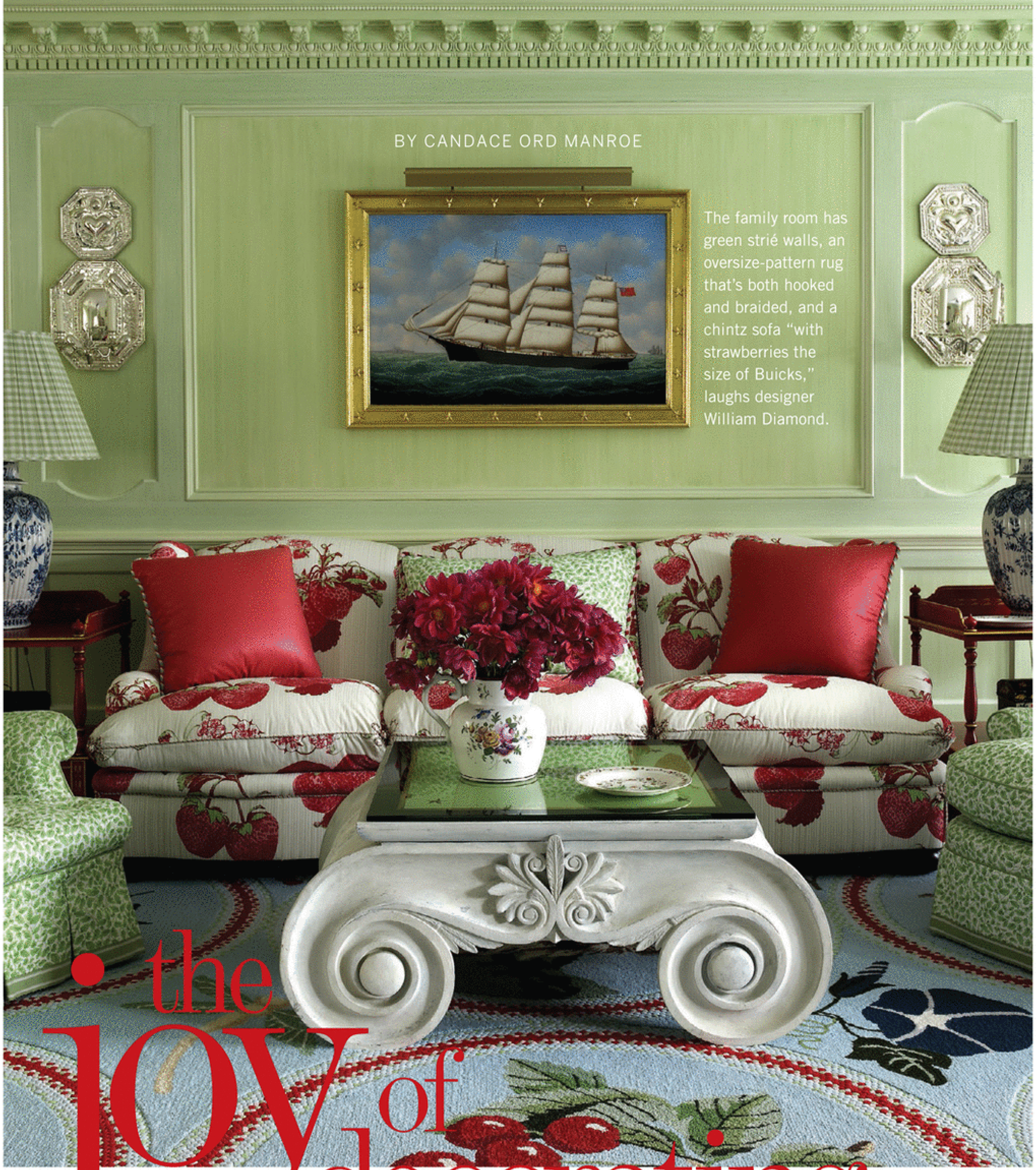


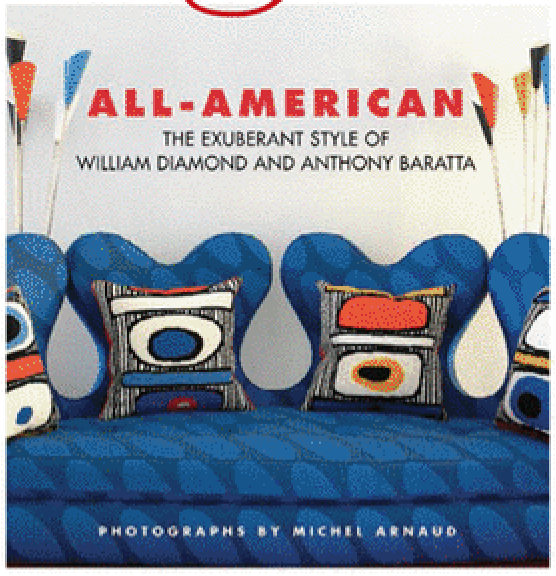
BY CANDACE ORD MANROE

The family room has green strié walls, an oversize-pattern rug that's both hooked and braided, and a chintz sofa "with strawberries the size of Buicks," laughs designer William Diamond.

the joy of decorating

DESIGNS THAT **DELIGHT THE SENSES**

William Diamond and Anthony Baratta's new book, *All-American,* gratifies decorating voyeurs of every stripe. Traditionalists may want to leap in at chapter two ("Trad"), preferably at bedtime; the grand homes shown there promise joyful dreams. Join us in previewing one of them, a 1920s Connecticut Colonial Revival that showcases the duo's mastery of architectural embellishment, color palettes as tempting as the original Eden apple, and the oversize patterns that made this design team legendary. ➤



PHOTOGRAPHS: FROM *ALL-AMERICAN: THE EXUBERANT STYLE OF WILLIAM DIAMOND AND ANTHONY BARATTA*, PHOTOGRAPHER MICHEL ARNAUD; © 2009, POINTED LEAF PRESS LLC

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Top: With a penchant for overscale drama, Diamond Baratta Design framed the living room's doorways with broken pediments that extend to the crown moldings. Above: A silk floret with a braid rosette center and a dangling tassel details the sofa's arms.

"Our client covets great traditional decorating and wanted something like an updated version of a Sister Parish design," recounts Diamond, founder of the firm that Baratta joined 29 years ago. "She had followed our work for years and knew we could do today what Sister Parish did in her time—turn design on its ear, with traditional style that's surprising and fresh."

An example of their success can be found in the living room, where juxtapositions of elegance and rusticity catch the onlooker off guard. "The hand-scalloping on the piqué linen draperies is like what you would find on a couture dress," notes Diamond, "but we've covered the floor from wall to wall in what is basically straw." Well, sumptuous straw. "It's a natural sisal that's an inch thick," clarifies Baratta. "Each row is as thick as the braids on a horse's mane," Diamond adds.

As a devotee of traditional English style, the homeowner knew as well as her designers that great design never goes out of style. With unswerving self-confidence, she asked them to resurrect certain patterns of chintz long discontinued by the fabric houses. The floral on the living room sofa and armchairs, for example, is a classic chintz that was rescreened for the home by Brunschwig & Fils. "We had 150 yards of some of the most extraordinary chintzes rescreened," explains Diamond. Juxtaposed with the living room's exquisitely detailed and grandly proportioned moldings, the casual florals bring the space down a notch for a style that keeps its bloom over time. ➤

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One of the most delightful aspects of the home's design is its upbeat palette. "Our advice is to go with the colors you love the most instead of trying to follow the latest decorating trend," instructs Baratta. "Like our client, we believe this is essential to designing a livable home." Granny Smith apple green, sky blue, and a shade of pink that Diamond calls "as close to red as possible" bring the old house to new life.

"I've learned from our client that these classic colors never go out of style," Baratta says. He and Diamond began each room's palette with one of the owner's favorite chintzes. Then they took colors from the foundational fabrics to the walls and floors. The living room's walls are done in a crosshatched lacquer glaze whose hue was extracted from the green leaves of the floral chintz. "It took us five tries to get the glaze exactly right," notes Baratta.

The master bedroom's hushed blue started with "a beautiful chintz selected for a pair of Victorian-style recliners," he recalls. "Bill bought the original chair more than 20 years ago at a Sotheby's auction on Long Island and had it reproduced. It's an early version of the recliner, with a comfortable neck roll and tufting." To increase the comfort, they designed ➤

Top left: Doorways and an arch were added to bring theatricality and scale to the master bedroom. The Venetian mirror is an antique.
Top: Walls in the sunroom were painted to accentuate details.
Above: The owners' monogram is etched into the sunroom's window arches.

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With 20-foot ceilings, the kitchen posed spatial challenges that the designers remedied with a tall arched window, extra-high cabinets with dramatically scaled moldings, a painted ceiling, a taller-than-average island, and a big train-station clock.

companion footstools for both chairs. "These stools are our interpretation of the traditional 'gout' stool, but we made them way oversized for a more modern feeling," Baratta explains. The stools, too, are tufted. "Tufting isn't for everyone, but we love it," he says.

As in every project, improving the architecture was the team's first concern. The master bedroom was basically "carved from the rafters," says Diamond. Every bit of its architectural detailing was added by the designers. "We wanted to give this space the same drama as the rest of the house. That meant including elements like the big arch above the fireplace," notes Baratta.

Baratta takes special pride in the kitchen, which had originally served as the family room. "Creating a sense of warmth and hominess with all this great scale was a huge challenge," he admits. "But this is the most exciting kitchen I've ever done. I never need to do another one after this."

All-American: The Exuberant Style of William Diamond and Anthony Baratta (Pointed Leaf Press, 204 pages, $95 hardcover).

classic gets.

TRADITIONAL HOME EXCLUSIVE PROMOTIONS, EVENTS AND OPPORTUNITIES

DESIGNER SEMINAR SERIES

Traditional Home was proud to sponsor Spring Market at the D&D Building on Tuesday, May 19th. The successful events were inspiring and educational for interior designers, decorators, and the trade community.

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KEYNOTE PRESENTATION WITH LARRY LASLO

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Editor In Chief Ann Omvig Maine and Larry Laslo

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"Interior Design Online 101"

From left: Shane Reilly, Founder + CEO of Decorati Inc and Lauren Wiener, Senior Vice President of Meredith Interactive

SCHUMACHER AND CHRISTOPHER PEACOCK PAINT

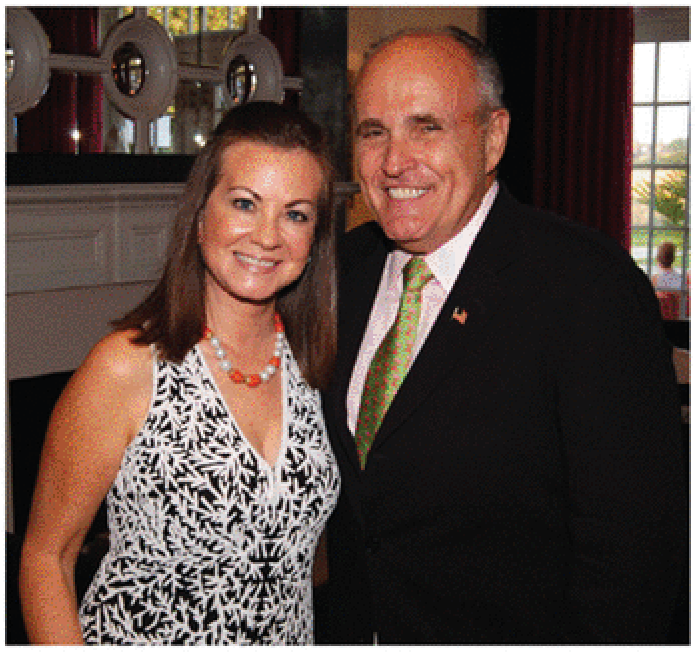
"Picking the Perfect Pair"

From left: Christopher Peackock, Susan North (Schumacher) and Editor Sabine Rothman

HAMPTON DESIGNER SHOWHOUSE

The grand opening of the Hampton Designer Showhouse took place on July 25, 2009. Designers and guests toured the stunning decorative spaces and enjoyed cocktails by the pool. The showhouse and the talented design team behind it will be featured in several 2010 issues of Traditional Home. Visit **HamptonDesignerShowhouse.com** and **TraditionalHome.com** for more information.

Contributing Editor, Bonnie Maharam and Editor in Chief, Ann Omvig Maine



Judith Giuliani and Former Mayor Rudy Giuliani

From left: Model, Kirsten Shiells, Designer, Trina Turk and Model Courtney Schreiber

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LUXEHOME OPEN HOUSE

Join Traditional Home as we celebrate our 20th Anniversary by sponsoring the LuxeHome Open House on Saturday, October 3, from 10 am – 3 pm, featuring a keynote presentationby Nicole Facciuto, of HGTV's Red Hot & Green at 10:30 am. LuxeHome, located on the first floor of the Chicago Merchandise Mart plans to celebrate with a host of exciting showroom programming from trunk shows to cooking demonstrations along with Traditional Home editors, celebrity guests and lots of hospitality. For more information and to register for the keynote, visit **www.luxehome.com/openhouse** or call the LuxeHome Concierge at 312.527.7939.

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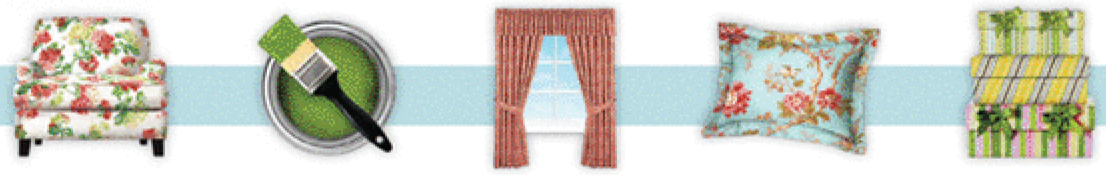

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comfort comes first

FOR COOKING, YES; BUT **A KITCHEN IS ALSO WHERE WE LIVE**

The lure of a kitchen is undeniable. No matter the occasion or time of day—from tempting aromas of coffee in the morning to fresh-baked bruschetta before a dinner party—it's the room that seems to have a magnetic pull. And while attracting people may be no problem, interior designer Denyse Rinfret prefers to create kitchens where people will linger. That motivation drove her interior design for the Hampton Designer Showhouse in Bridgehampton, New York. "I wanted a kitchen where people would gather and stay, not just a place to grab a bite and leave," says the Manhasset, New York, designer. "I like the kitchen to be a communal room where people sit with family and friends to eat, converse, read, or just relax."

Bridgehampton builder George Gavalas laid the groundwork, constructing a new house with a spacious rectangular ➤

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"our designer says"

"People want a nucleus in their homes," says interior designer Denyse Rinfret. "Most people gravitate to the kitchen. It should be inviting—functional and a beautiful, friendly place."

kitchen rich in architectural details. His white wood cabinets with recessed panel doors are accented by pilasters, carved corbels, a plate rack, and a glass-fronted china cabinet. Carrara marble perimeter countertops and a marble mosaic backsplash are sophisticated, while bin-style pulls and a beadboard ceiling keep the mood informal. The white cabinets and marble are warmed by the toast-colored Australian cypress floor and a dark mahogany countertop on the large center island.

Gavalas designed the kitchen so traffic flows easily around the island, and a dining area at one end of the room makes it ideal for entertaining. Two sinks and ample work surfaces accommodate multiple cooks and others who just like to hang out.

To create an inviting eating area, Denyse brought in a large wood table—inspired by an English antique—that can extend ➤

Above and preceding page: Cypress wood floors and a mahogany top on the island contribute to the kitchen's warm, casual feel. Supported by carved corbels, the island overhang provides a comfortable seating area. **Left:** Lanterns above the island are 17th-century English antiques that have been electrified.

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Comfort in the kitchen is key. I want a place where people will gather and stay.

—DESIGNER DENYSE RINFRET

Right: A decorative plate rack, pilasters flanking the farmhouse sink, brushed nickel fixtures, and marble tops and mosaic backsplash give the new kitchen vintage character. **Above:** Seeded glass is accented by diamond-shaped moldings in a furniture-style china hutch. **Below:** Window treatments are simple—linen panels hanging from clip-on rings.

to seat 12 people. The table also works as a serving area for buffets or as a place for children to do homework, she says.

Comfort was the mantra for seating, with a pair of upholstered wing chairs bookending the table. "The armchairs give the kitchen more of a family-room feeling," Denyse says. A Swedish country settee backing up to a large window is softened with colorful blue and pink pillows ("colors the vibrant skies of the Hamptons are known for"). Antique wicker chairs across from the bench are casually slipcovered in a cozy plaid fabric.

A reproduction of an antique chandelier hangs above the table, and a striped cotton area rug provides warmth and softness underfoot while helping to define the dining area.

Giving the island focal-point status are a pair of 17th-century antique English lanterns. Not just pretty faces, the lanterns ➤

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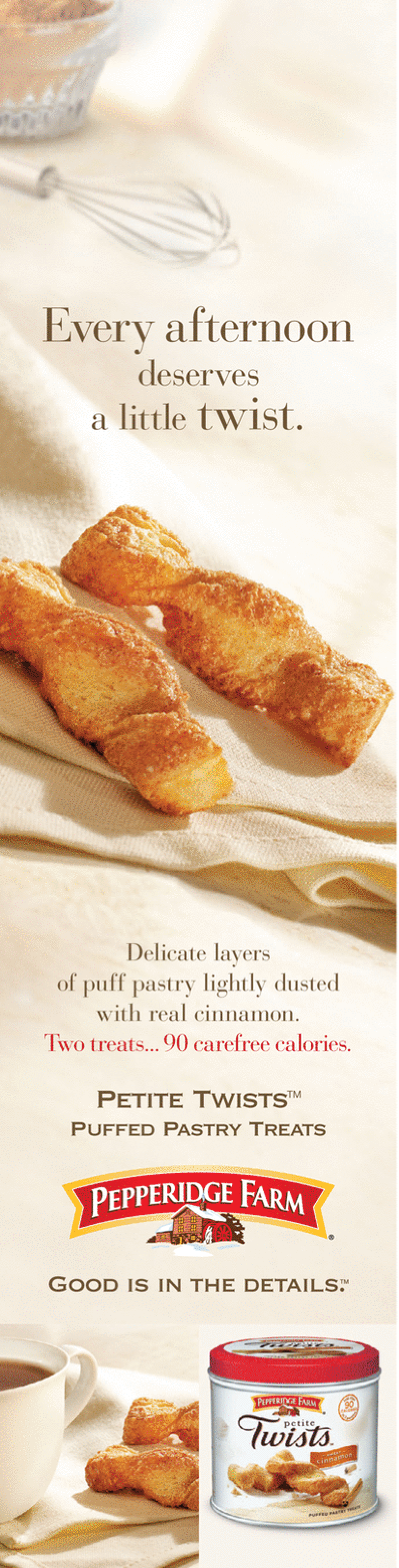

Linen wing chairs are piped in blue and trimmed with decorative nail heads. To encourage leisurely conversation, wicker chairs and a high-back wooden settee are softened with pillows and slipcovers.

were electrified and provide task and mood lighting. In addition, recessed ceiling fixtures can be dialed up or down. "I always use versatile lighting in a kitchen. That way you can change the mood from industrial lighting for cooking to romantic light in the evening," Denyse says.

White linen curtain panels edged with a band of blue-and-white plaid soften the window behind the dining bench. The designer hung the panels with clip-on rings that fit over decorative nail heads made for hanging pictures.

Mixing easygoing fabrics and cozy antiques with sophisticated furnishings makes for a kitchen sure to draw a crowd. Denyse knows: "A kitchen should always be inviting."

Builder/kitchen designer: George Gavalas

For more information, see sources on page 186

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greenspace

BY AMY ELBERT PHOTOGRAPHY BY NANCY NOLAN

1 an overhang above a south-facing window shades the interior from the hot summer sun but allows adequate light to warm the house in the winter.

built to save energy

A YOUNG ARKANSAS FAMILY MAKES SUSTAINABLE LIVING **A DAILY BUSINESS**

Ever since he was a boy, David Stitt has been a conservationist. It's in his family's DNA. David's parents, Orlo and Mary Stitt, built their first energy-efficient home in 1972 and ingrained in their children the importance of conserving Earth's resources.

Now David is vice president of Stitt Energy Systems, based in Rogers, Arkansas. The award-winning building business was started in 1978 by his father, who still serves as president. "I'm not sure that I ever knew there was another way to do things," David recalls. "We always had a solar ➤

Dad's greasy hands
Sally's artwork*
Scruffy's nose print
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2 **small west-facing windows** reduce heat from the late-day sun. Windows are low-E with argon gas, which also helps insulate the house from outdoor temperatures (chelseabuildingproducts.com).

3 **solar water heating** is powered by a 4x10-foot collector panel on the roof, which absorbs heat from the sun. A pump that runs the system is also powered by the sun (stittenergy.com).

4 **wood-burning fireplace** has a catalytic converter to meet stringent emission standards. The clean-combustion unit provides significant heat in the winter (vermontcastings.com).

The Stitt family: David and Karen, and daughters, Lily (on Dad's lap) and Josie.

water heater. We were indoctrinated into it at an early age."

While the Stitt family embraces eco-living, they understand others are less enthusiastic. So much of David's work as a builder is spent educating people—from grade-school children to adult homeowners—about the importance and relative ease of building green. "In our business we have to be practical. We recognize that most Americans are not going to go to extremes," David says. "We want to show that houses can be super efficient but not be back-to-the-earth living with composting toilets."

Nearly 25 years ago, David's parents bought 38 acres in northwest Arkansas with the goal of building an energy-efficient, environmentally responsible community. In 2006, David and his wife, Karen, built a house there, proving just how attractive eco-design can be.

The couple pulled magazine pictures for ideas and worked with Suzanne Lantz, an architectural designer at Stitt Energy Systems, to refine the house—a cozy combination of Craftsman and cottage styles. "From there we started incorporating energy features," David says. The house was sited so a majority of the glass faces south for maximum solar gain in the winter. South-facing windows are shaded by attractive architectural overhangs. The depth of the overhangs was carefully calculated to protect interiors from the hot summer

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5 maple cabinets are made with wood products containing no formaldehyde or toxic glues. Kitchen appliances are energy-efficient (kenmore.com).

sun while allowing light to enter in the winter, when the sun is lower in the sky.

The house is equipped with a solar water-heating system, which meets 75 to 80 percent of the family's hot water needs. A 4x10-foot solar panel is installed on a flat area of the roof where it is barely noticeable from the ground. If skies are cloudy, an electric back-up element ensures hot water.

The house does not have solar electricity because the lot is too wooded, David explains, but the shade provided by trees reduces the Stitts' electric load substantially. Windows and doors are energy efficient, and the house is

6 stained concrete floors are insulated at the perimeter so they remain comfortable underfoot. The floors are easy-maintenance and long-lasting.

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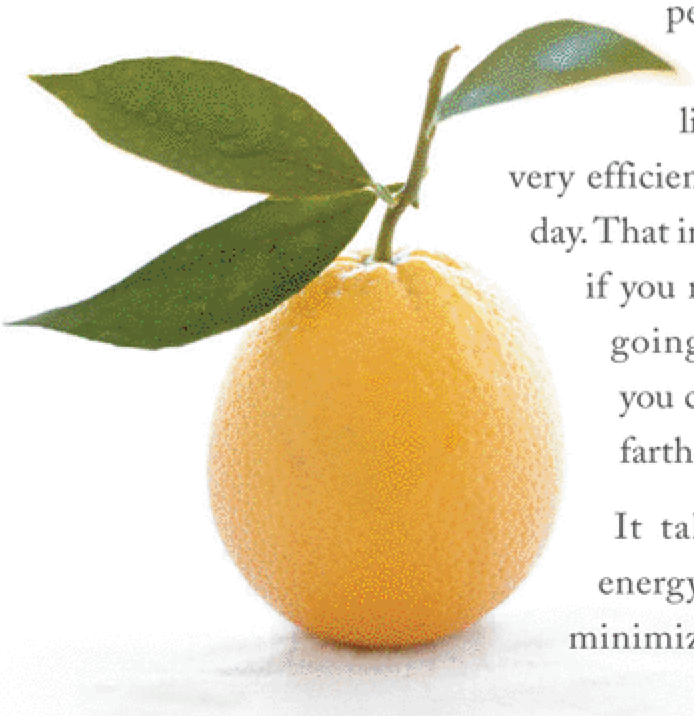

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NI-12274

insulated with ICFs (insulated concrete forms) and expanding foam insulation. A high-efficiency heating and cooling system automatically adjusts itself for maximum performance.

The 3,442-square-foot house is so efficient that the Stitts' average monthly utility bill is just $106, which includes electricity, heating/cooling, and hot water. Just 20 to 30 percent of that is for heating and cooling the house. In most homes, heating and cooling costs are the largest chunk of a utility bill.

During construction, the Stitts cut down as few trees as possible. Since then, David estimates they've added ➤

7 recycling center in the garage has labeled bins for recyclables so Josie (shown with her father) and her sister Lily can help. The plastic bins can be removed and washed as needed.

how much are you spending?

Get a handle on your family's energy consumption with a monitor. The Owl, *right,* is a wireless energy monitor that continuously displays how much it is costing in cents per hour to operate your home. "From a consumer standpoint, you understand really fast how much power appliances use," says David Stitt (theowl.com).

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*Based on lab tests on 100% cotton.

9 zero-voc paints used on cabinets and other interior surfaces emit no VOCs—volatile organic compounds (pittsburghpaints.com).

8 fluorescent lights are used throughout the house. CFLs (compact fluorescent lightbulbs) are up to 75 percent more efficient than incandescent bulbs and last longer.

to the wooded area by planting nearly 50 trees. "When we built the house, our mission was to plant one tree for every one we cut so we'd have neutral impact," he says. "I'm guessing we've planted far more than that."

Bricks salvaged from a 100-year-old warehouse were used for the foundation and decorative piers on the front porch. Lap- and shingle-style siding is made of fiber cement, which is extremely durable and should not need repainting for about 15 years. An all-masonry, non-combustible exterior means the house receives a better insurance rating, too.

Floors on the main level are concrete stained a caramel color and scored diagonally in 18-inch squares. Karen admits she was initially concerned about having concrete floors. "I was worried about the hardness and comfort level, but I wouldn't go back to wood now," she says. "We have two little kids, a black Lab, and a cat, and nothing shows on these floors. They're pretty indestructible and easy to clean." Karen was pleasantly surprised to find the floors comfortable as well, retaining heat from the sun in the winter, and staying cool in the summer. "Our dog's favorite place in the summer is sprawled out on the concrete floors," she says.

David credits three-quarter-inch Styrofoam insulation around the concrete slab for the comfortable temperatures. "Once the perimeter of ➤

hope in a can

Yolo Colorhouse, which bills itself as "the environmentally responsible paint company," has introduced the Color of Hope collection. Color families are appropriately named Imagine, Aspire, Thrive, Dream, Create, and Nourish. Taking care of your body as well as your spirit, the paints contain no volatile organic compounds. To make color selection easy and fun, request 23x27-inch poster-size paint samples with low-tack tape on the back (yolocolorhouse.com).

PHOTOGRAPH: PAINT, PETER KRUMHARDT

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the slab is totally insulated, you break that transfer of hot and cold, and concrete becomes pretty temperate," he says. (This is a message he often gives to potential homeowners who are wary of concrete floors.)

Concrete floors are environmentally friendly because of their ease of maintenance and longevity. They also conserve building materials because no tile or wood floor or subfloor is installed.

Paints throughout the house are free of VOCs (volatile organic compounds), and light fixtures are all equipped with energy-efficient and long-lived fluorescent bulbs.

Kitchen and laundry appliances are Energy Star, meaning they comply with standards set by the federal government. Water-conserving faucets, showerheads, and toilets were also installed.

A recycling center in the garage helps the family organize recyclables to take to a recycling business. (The Stitts live outside the city limits, so they don't have curbside pickup for their recyclables.)

David built a row of boxes that hold plastic trash bins. To make it easier for the Stitts' daughters—Josie, 7, and Lily, 5—to participate, Karen labeled each bin with a picture and word describing what recyclables the bin holds. The girls are so committed that Josie started a recycling club at her school. "It's great to think about how efficient our house is, especially when we pay the utility bill," David says. "But ultimately it's about my kids and the world they will inherit. Doing the right things now will help them and their children live better lives."

For more information, see sources on page 186

deal me in

Most of us want to do right by the planet, but where to start? The *Simple Steps* deck by the Natural Resources Defense Council (Chronicle Books, 2009; $14.95) offers dozens of doable green solutions for the home and yard on easy-to-read cards (made from recycled paper and printed with soy-based inks, of course). Cards are tied together with a ribbon—cute enough to display as daily green reminders.

PHOTOGRAPH: PETER KRUMHARDT

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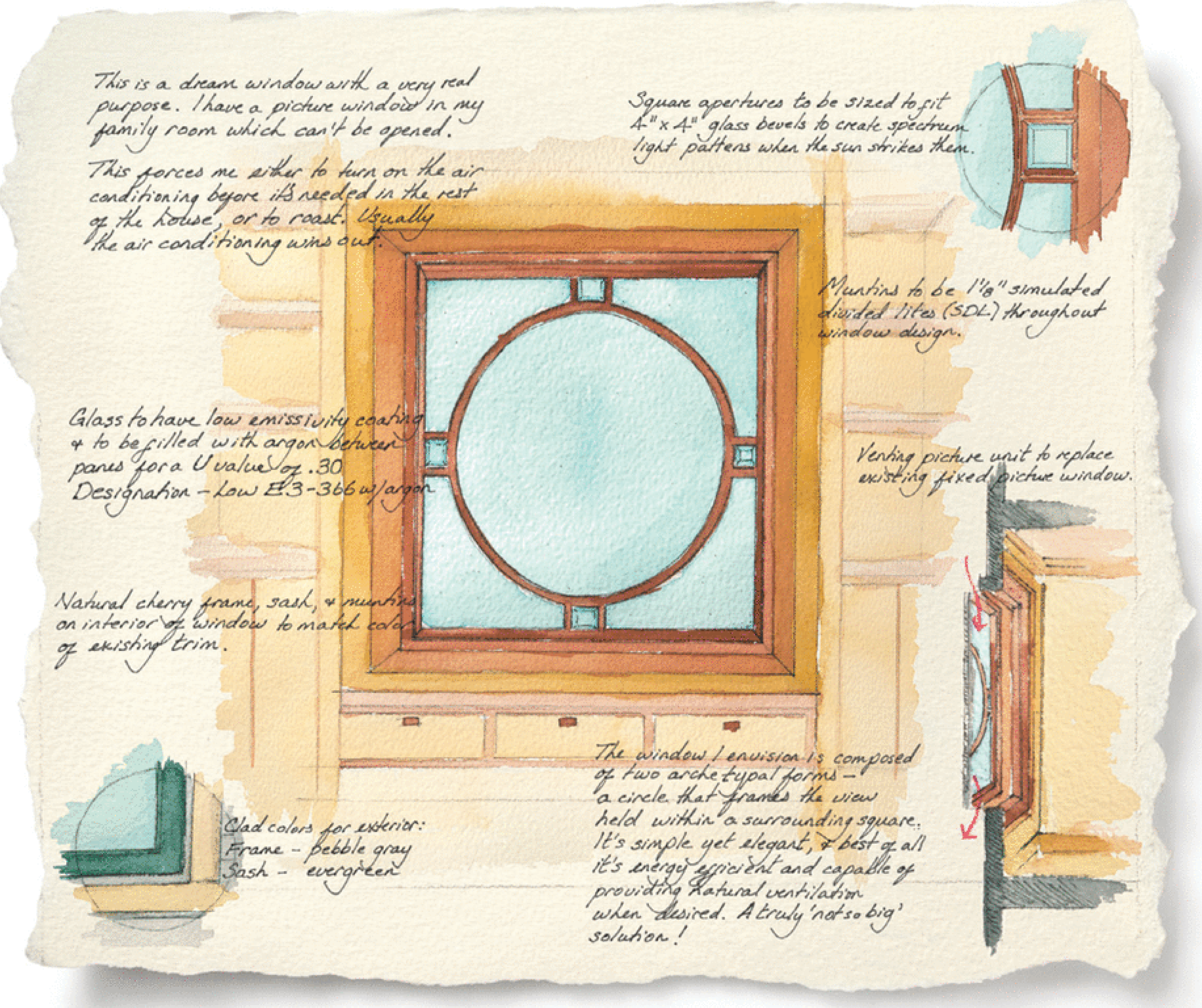

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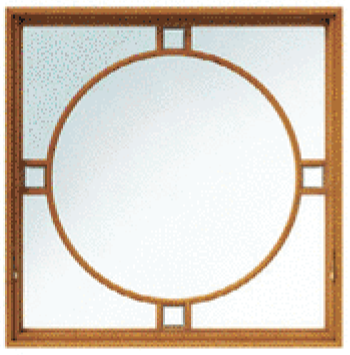

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BY LAURA HELLER PHOTOGRAPHY BY PETER KRUMHARDT

tuned in design

WHERE CLASSIC FORM **MEETS FUTURISTIC FUNCTION**

Gone are the days when home electronics were bulky black boxes so ugly that they had to be hidden. Many of today's TVs, radios, speakers, and computers are conceived, designed, and brought to market with a more discerning customer in mind.

Product manufacturers are taking their cues from the design world—some quite literally—by contracting established names from the home and fashion industries to transform a media stand, laptop computer, or home theater system into something worthy of admiration for more than its spec sheet.

The flat-panel TV jump-started this trend. Hung on the wall like artwork, these beauties reduce the urge to hide our viewing devices—and habits. And unlike their bulky predecessors, new slim designs are spurring creativity among up-and-coming and already-there designers. TVs are getting the fashion treatment, with softly illuminated edges, color borders, and art-quality custom frames. Even better are the stands themselves. Low console tables provide storage for components and often have compartments or channels integrated into the cabinetry to store and hide speakers and wires. ➤

LED technology allows for an ultrathin 1.2-inch-deep TV. The Samsung Touch of Color bezel has a subtle ruby-colored stripe (samsung.com). Designer Karim Rashid has created sleek, cord-concealing TV consoles for OmniMount (omnimount.com).

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Italian furniture designer Giulio Cappellini brought color to Tivoli's Networks Internet radio (tivoli.com).

A fashion-forward red croc case jazzes up a Vaio laptop from the Sony Signature Collection (sonystyle.com).

Sleek wood finishes give Vers radio and iPod players furniture status (versaudio.com).

Meridian's high-performance radio was designed with automaker Ferrari and comes in five official Ferrari colors (meridian-audio.com).

Home wireless networks that stream music from Internet to radio also have opened up design options. Internet radios are small and relatively simple in their engineering, allowing designers to focus on shape, color, and exterior finishes and materials. Two Italian furniture designers have partnered with radio manufacturer Tivoli to create radios in a range of colors and textures—from zebra to tailored menswear stripes.

Laptop computers are dressed in textures and fabrics right off the runway, including an Asian floral by Vivienne Tam for HP and a Gucci-inspired red alligator for Sony's Vaio.

Flashier and more style-conscious products have prompted interior designers to take a new look at how they use electronics in the home. Doug Wilson, an interior designer from TLC's *Trading Spaces,* signed on with LG Electronics as the company's "Techorator" to help consumers integrate the technology they love with equally enjoyable spaces.

"Take out the big armoire. Swap it for a more streamlined lower console with component pockets to slip everything into," Wilson suggests. Want better audio? Use fabrics liberally. Draperies, pillows, carpet, and other textiles make for richer, nuanced audio, he advises.

For better viewing and to minimize a large TV, paint the wall behind it a shade darker than the rest of the room. A dark background works much like a black curtain in a movie theater.

But whether you're in tune with a designer's ideas or not, it's time to stop thinking of home technology as something to hide.

Designers tell all: What they can't live without

Radios, iPod players, and other electronic devices have become downright stylish, so it seems appropriate to ask leading style-setters just what gadget they could never give up. Here's what they said:

Penelope Irwin: I have a little digital camera I carry in my bag every single day. It's great on a job site—or just to shoot something that inspires me. I have this fabulous orange leather case that protects it in my tote bag.

Chris Barrett: I absolutely couldn't live without my iPhone.I have everything on it, including my portfolio. It's great for taking photos on the fly, showing details to clients, and sending quick updates to the office.

Amy Lau: I love to go to flea markets, galleries, and antiques stores, and a GPS (Global Positioning System) allows me to navigate my way around uncharted territory. I can easily find local shops on drives to a new location.

Doug Wilson: I couldn't live without my 42-inch flat-panel surround-sound TV. I have a couch with speakers behind it. Sometimes I just want to tune out, sink in, and watch a good movie.

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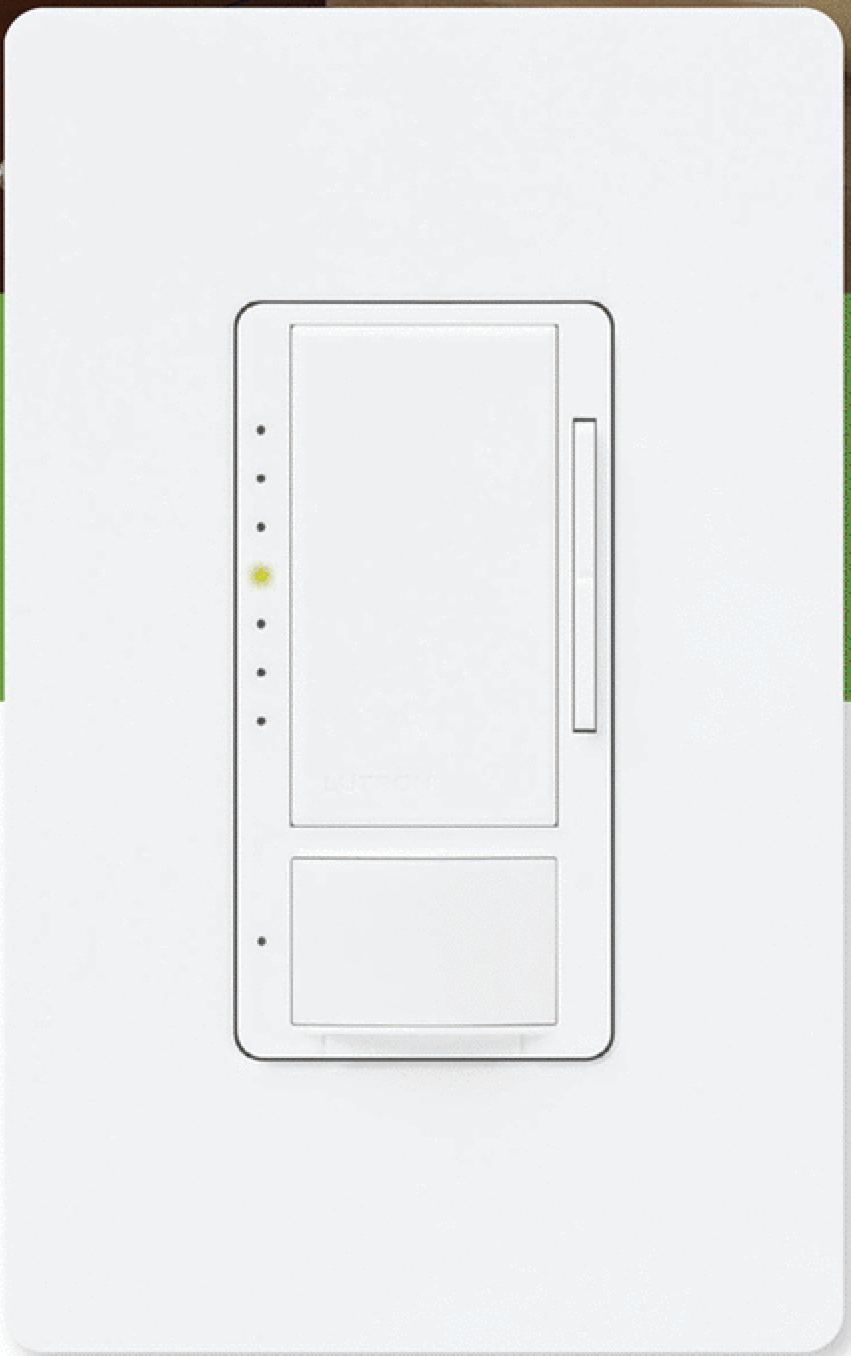

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WRITTEN AND PRODUCED BY JENNY BRADLEY PHOTOGRAPHY BY TIM STREET-PORTER

Designer Kathryn Ireland's poolside bench is scattered with colorful pillows made with fabric from her new line—Morocco Meets Mexico.

expressly marrakech

A LOVER OF TRANQUILLITY CREATES A LUSH **CORNER OF MOROCCO** JUST OUTSIDE HER BACK DOOR

Interior designer Kathryn Ireland has never been accused of playing it safe. So it's no surprise that when it came time to convert the small pool house and garden tucked behind her Santa Monica, California, home into a backyard oasis, she threw the design playbook out the window and began to search for distinctive decorating ideas.

Inspiration struck on a recent visit to Morocco and the Riad Madani hotel in Marrakech. Kathryn fell in love with the hotel's overgrown garden, where ➤

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metal mood light

Kathryn uses myriad lanterns to set an exotic stage. **Above:** Roost's cut-metal "Temple" lantern, $148. Available at Cargo (503/209-8349).

Top right: The backyard oasis is infused with the bold colors and patterns of Morocco. **Above:** Kathryn and Greta bask poolside, surrounded by mood-enhancing color.

secluded candlelit niches are tucked among leafy palms and bejeweled with Moroccan lanterns. Daybeds are piled princess-and-the-pea high with embroidered pillows.

"When I returned from Morocco, the memory of that garden stayed with me. It had such a calming effect. I wanted to create that kind of retreat just outside my own back door," remembers Kathryn.

With three energetic sons (Oscar, 20, Otis, 17, and Louis, 16), an all-consuming career that includes fabric and furniture design as well as various interior design projects, and a seemingly constant stream of houseguests, employees, and family friends in her home, Kathryn decided it was time to create a serene Moroccan *riad*—a Moroccan house with an intimate interior garden—for herself.

Using her latest fabric line, fittingly called Morocco Meets Mexico ➤

palette power

These 24-inch-square pillows mirror Kathryn's beloved Moroccan palette—sun, sand, and sky. **From front:** "Brooke Amagansett," $200; "Mu Ikat," $800; and "Buche Amagansett," $200 (madelineweinrib.com).

PHOTOGRAPHS: LANTERN & PILLOWS, PETER KRUMHARDT

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mirror, mirror

An elegant addition to the Morocco-meets-Mexico mix, the "Hacienda" mirror is truly a work of art, $550 (casamidy.com).

> Like beauty, tranquillity is in the eye of the beholder. **This just happens to be my version of tranquil.**
>
> —DESIGNER KATHRYN IRELAND

mad for mosaics

Glazed ceramic tiles from Mosaic House add an exotic flavor (mosaichse.com).

(kathrynireland.com), the designer set to work transforming her home's well-worn pool house and neglected garden into her own version of a private retreat.

"Like beauty, tranquillity is in the eye of the beholder. This just happens to be my version of tranquil," laughs Kathryn. "It sounds contradictory, but a space decorated with bright colors and pattern can feel very subdued."

Indeed. Inside the cozy pool house, Kathryn saturated every static surface with a lively mix of pattern and color. The result is a welcoming space that is somehow simultaneously energizing yet soothing—ideal for those lazy weekends spent reading, watching old movies (*Casablanca*, perhaps), or simply taking a breather from the open-door policy of Casa Ireland and enjoying a little downtime.

Moroccan-inspired tones abound. Fiery oranges and yellows stir memories of desert sunsets and flames flickering in Moroccan lanterns. Warm browns and mustards bring to mind spice stands in the markets of Marrakech. Turquoise evokes the lure of the Mediterranean Sea. Lush greens mimic the colors of palm trees and succulents in Kathryn's adored Riad Madani garden.

"Believe it or not, this retreat is quite grounding. I honestly believe that people that live with color are less likely to be depressed," she muses.

In the garden, Kathryn partnered with Los Angeles-based landscape designer Stephen Block to fashion a luxuriant Moroccan riad all her own. Pygmy date palms and geraniums line paths that lead from one quiet moment to the next—a tiled poolside bench piled high with brightly hued pillows, an intimate seating arrangement tucked behind leafy palms, a pergola sheathed in white Japanese wisteria. ➤

PHOTOGRAPHS: TILES, MIRROR, PETER KRUMHARDT

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The only things better than the packaging of Martyn Lawrence-Bullard's candles are the scents. **Clockwise from top:** Ottomania, Byzantine, and Spice Bazaar, $45 each (323/655-5080).

teapot or two

Above: Porcelain Ikat teapot from Sheherazade, $45 (moroccan-decor-furniture.com). **Below:** Moroccan tea set, $150 (berbereimports.com).

"This garden fits Kathryn perfectly—it's colorful, it's eclectic, and it's not too organized," jokes Block.

In the evenings, Kathryn and her family and friends light countless lanterns, enjoy the scents of the garden, and share a casual meal around the outdoor fireplace. A wooden trestle table surrounded by colorful (and comfy) canvas chairs easily accommodates 20 guests and is a necessity for Kathryn, who never knows who might show up just in time for dinner—be it couscous or macaroni and cheese.

"It's as though I brought a little piece of Morocco back with me," says Kathryn. "Even better, it's just outside my back door."

Landscape designer: Stephen Block

For more information, see sources on page 186

Top left and above: A euphoric mix of bold color and pattern inside the pool house sets the stage for relaxation, Kathryn-style. The bed is from her new furniture collection (kathrynireland.com).

find it

For more information on Kathryn Ireland, call 310/399-0300 or visit kathrynireland.com.

SHE'S IN THE BOOK

In her new book *Creating a Home* ($40, Gibbs Smith), Kathryn Ireland traces the evolution of her country house in Ojai, California. Vibrant pictures and lively explanations tell the story of how the former Libbey Ranch—a Wallace Neff design—went from ruin to revelation. As she details her process and inspirations, we get to peek into every corner of Kathryn's pièce de résistance, a comfortable family home with that charming (carefully planned) insouciance she puts into every project. Along the way, look for useful information about her approach to such practical matters as hardware, lighting, floor tiles, and fireplaces.

PHOTOGRAPHS: TEAPOT, CANDLES, PETER KRUMHARDT; BOOK COURTESY OF GIBBS SMITH

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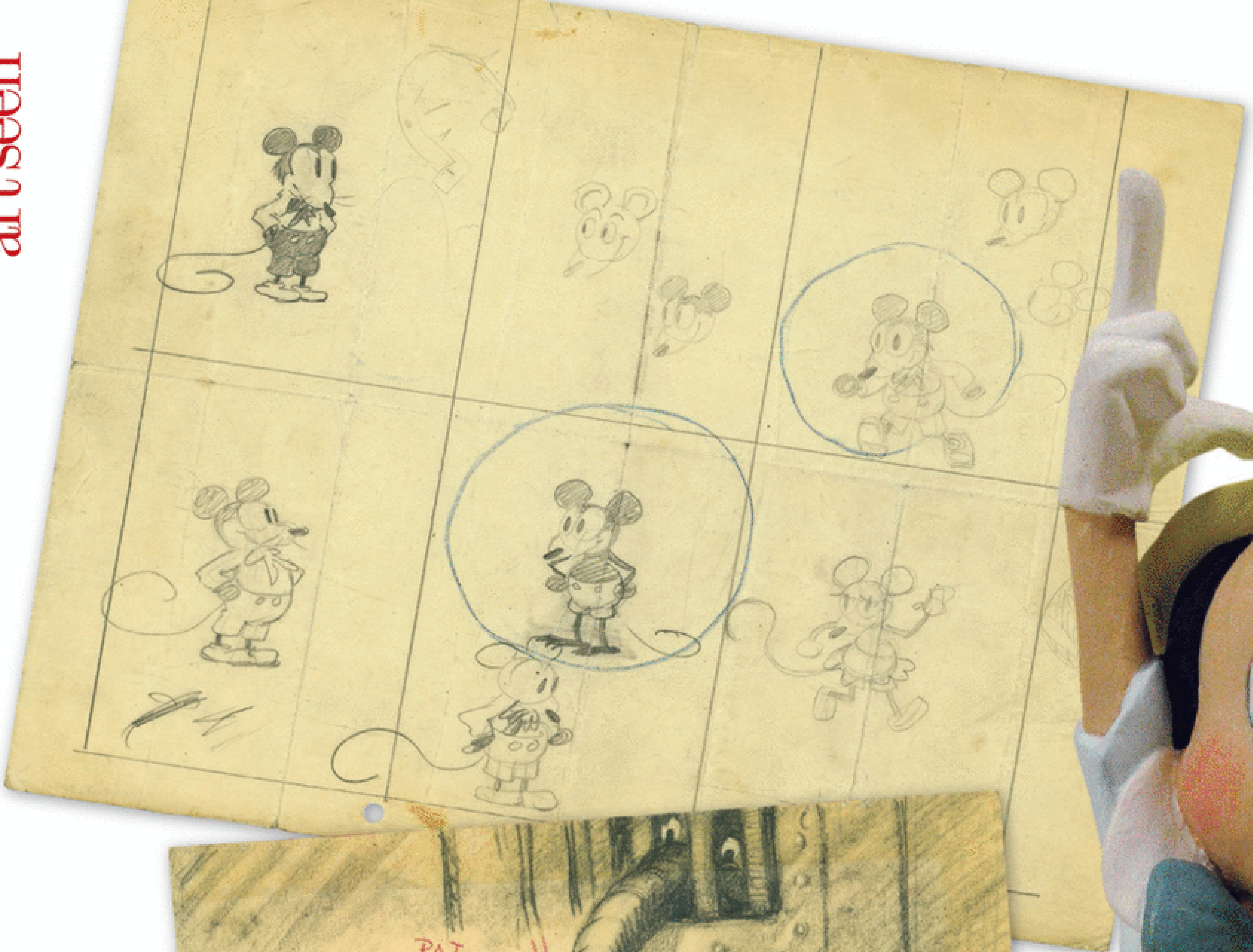

Left: The earliest known drawing (1928) of Mickey Mouse and a sketch of Dumbo's imprisoned mother. Walt Disney made clay models such as Pinocchio (below) to study characters from every angle.

Uncle Walt's kingdom

BY DORIS ATHINEOS

DISNEY'S DAUGHTER OPENS A MUSEUM TO **HONOR THE ANIMATION PIONEER** AND FAMILY MAN

Everyone loves M-I-C-K-E-Y M-O-U-S-E, but what do you really know about the man, Walter Elias Disney, who created him? In fact, today the name Disney doesn't conjure up visions of mice or a man. It has become shorthand for family-friendly vacation destinations with the most thrilling, through-the-dark roller-coaster ride—Space Mountain. But before there were amusement parks and a multinational corporation, Disney meant Uncle Walt, the Midwesterner who convinced us all to "wish upon a star" every Sunday night.

He was a born storyteller who infused his cartoon characters with unique personalities that children loved. The father of Mickey Mouse and Donald Duck understood what Americans craved—characters that experienced tough times but always sprang back to rollicking life, winners in the end. Hailed as ➤

PHOTOGRAPHS: © DISNEY ENTERPRISES INC./COURTESY OF WALT DISNEY FAMILY FOUNDATION

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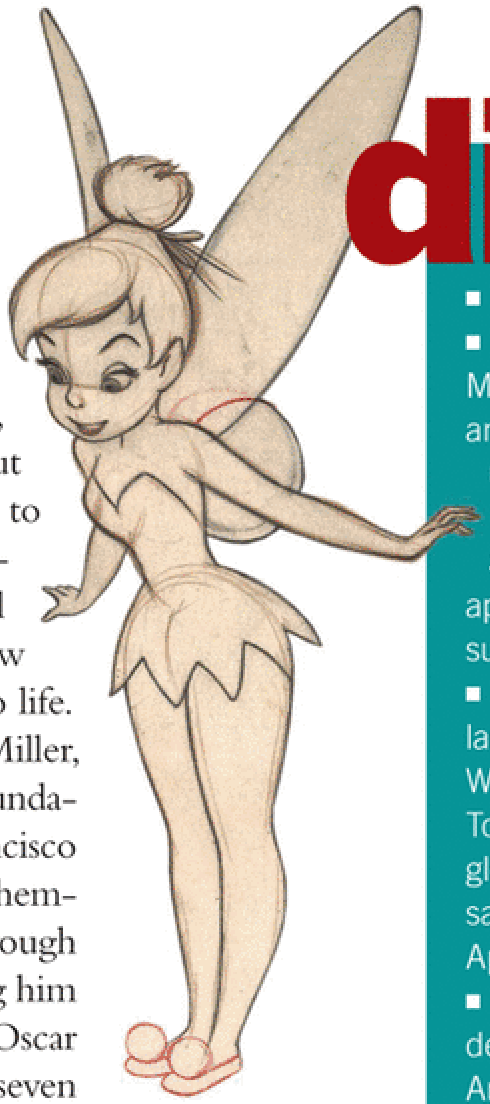
Left: Walt (in 1957), riding with grandson Christopher and daughter Diane Disney Miller. **Right**: Walt and wife Lillian in 1935. **Bottom:** Diane and her son Walt. "I want the museum to inspire and stimulate," says Diane. **Above and below:** Mickey Mouse and Tinker Bell, delightful Disney animated icons.

a 20th-century Aesop, Disney turned animation into an American art form that engaged our emotions. After all, who can listen to Bambi calling for his fallen mother without shedding a tear? It took only a few simple lines and curves to hook us for the next 80 years. So compelling were the carefully constructed characters that most grown-ups can still name the idiosyncrasies of the seven dwarfs, but few know about the Oscar that Disney received for bringing them to life.

In response, Disney's sole surviving child, Diane Disney Miller, led the charge (and helped foot the bill through a family foundation) to open the Walt Disney Family Museum in San Francisco (see waltdisney.org). In October, museum-goers can see for themselves how Uncle Walt's craft and life intersected. Comb through early drawings of Mickey Mouse (Disney considerd naming him Mortimer until wife Lillian nixed it), and see the unique Oscar he received for *Snow White:* a full-size Oscar alongside seven miniature castings for the dwarfs.

The man who invented the theme park relaxed in his own backyard by riding a small steam-powered locomotive, Lilly Belle (named after his wife), on display at the museum.

"He was a very ordinary man but extraordinary, too," recalls Diane, who chose the museum's location, a former army barracks in San Francisco's historic Presidio. "We are committed to telling the story of Dad's life, in his own words, and [in the words of] others who knew him well. My father was ➤



disney fun facts

- **1901** Disney is born in Chicago.
- **1906** The Disney family moves to Marceline, Missouri, where Walt develops an interest in drawing.
- **1928** Mickey Mouse is born, with Walt supplying Mickey's voice. *Steamboat Willie,* one of Mickey's earliest appearances, was the first animated film to successfully synchronize image and sound.
- **1933** Mickey Mouse watches are launched, and they rescue the Ingersoll-Waterbury company from bankruptcy. Today, a 1933 watch (Mickey wears yellow gloves) can be worth more than $500, says expert Tim Luke of Treasurequest Appraisals Group (tqag.com).
- **1955** The *Mickey Mouse Club* TV show debuts on ABC, and Disneyland opens in Anaheim, California.
- **1971** Disney World opens in Orlando.

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Disney, circa 1930

open and approachable, and you'll hear recorded conversations as you learn about his life."

Disney, who never graduated from high school, created an in-house library in his animation studio so his creative team had access to hundreds of art books. Disney himself admired German artist Heinrich Kley (1863–1945), among others.

But any museum with the name Disney must offer more than archival photos and static art. Visitors can see how Bert (played by Dick Van Dyke), the chimney sweep in *Mary Poppins,* jumped in and out of a chalk drawing. Check out how Disney used a two-story, multi-plane camera to create the illusion of depth in *Snow White and the Seven Dwarfs.* And don't forget the bijoux. "I surrendered a lot of things he gifted the family—antique gold bracelets, sweet necklaces, and perfume bottles," says Diane, who also scoped out vintage Disney posters for display in the David Rockwell-designed interior. Other museum lenders include private collectors as well as the Walt Disney Company.

One myth the family would like to dispel is that Disney was cryogenically frozen when he died of lung cancer at age 65, in 1966. His remains are buried in Forest Lawn cemetery in Glendale, California. And, despite reports to the contrary, he was a devoted dad who drove Diane and her now-deceased sister, Sharon, to school every morning. He even installed a soda fountain in the playroom, but "it was more for him, though he liked to think it was for us," laughs Diane.

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cooking school

Cavallo Point Lodge Cooking School director Kelsie Kerr visits local farmers markets almost daily for class provisions.

farm to table

A MARIN COUNTY LODGE TAKES STUDENTS ON **A FRESH CULINARY ADVENTURE**

The route to Cavallo Point Lodge is almost a secret—a quick right turn off the exit on the Sausalito side of the Golden Gate Bridge leads down a narrow twisty decline and around a corner. There, a tidy half-circle of cream-colored buildings faces an incredible vista of the San Francisco skyline; to the right of this picture-postcard view is the graceful, stupendous span of the famed bridge. It's a breathtaking moment. ➤

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Established in 1897 as Fort Baker and now part of Golden Gate National Park, the former Army post opened as Cavallo Point Lodge in July 2008. Its spacious officers' quarters have been renovated into comfortable eco-friendly accommodations. More contemporary rooms have been built up the hill from the buildings that surround the expansive parade grounds. The lodge boasts a superlative restaurant, a 13,000-bottle wine cellar, spa facilities, an art gallery, and—the reason we're here—an excellent cooking school.

Cavallo Point's commitment to environmental sustainability extends to the school by focusing on the Bay Area's gold mine of artisanal food products, organic farms, and culinary innovation. Cooking school director Kelsie Kerr knows a thing or five about all that: She was former chef at Chez Panisse, the restaurant owned by sustainable-food advocate Alice Waters, and co-authored four books with Waters.

Classes cover heirloom produce and the triumvirate of chef, farmer, and vintner. Today's once-a-month class—"Cooking from the Farmers Market"—showcases the area's rich abundance. We'll prepare a seasonal dinner with ingredients Kelsie purchased this morning at a local year-round farmers market.

"The opportunity to provide an empowering (and delicious) culinary ➤

Top left: Kelsie and cooking school manager Jayne Reichert start students with salad preparation. Several chefs are on hand to assist in teaching classes. **Above top:** Fresh figs, like Kadota and Mission, are in season from late summer through fall. **Above:** Student Mary Kay Kirgis samples a pancetta-wrapped crouton.

The farmers market is the epicenter of California cuisine.

—CHEF KELSIE KERR

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Left: Local wines are paired with the meal. Below: A leathery feel and lumpy appearance are indicators of the freshest shelling beans. Below right: Kelsie observes Nancy Cialdella and Daniel O'Brien preparing the pork loin for the oven.

experience and introduce people to our network of local producers marries what is most important to me," Kelsie says.

Kelsie's day starts at the San Rafael market, a bustling hodgepodge of colors, fragrances, and tastes where home cooks and local chefs banter with farmers who are experts in organics. Some are heirloom seed collectors or single-crop specialists. For tonight's menu, Kelsie gathers shelling beans for ragout, plump fresh figs, curly frisée, escarole, and just-ripe pears.

Our class begins with a glass of Prosecco, crunchy crudités, and a discussion of the menu. "Relationships with people who produce our food bring back the farm-to-table tradition," Kelsie explains. "Unlock the market and learn what to do with the ingredients. Use the recipe as a reference, not a script."

We divide into groups to prepare the dinner recipes. The first course is Escarole and Frisée Salad with Roasted Figs. Kelsie shows how the best frisée is "blanched," that is, covered during growth so the tender inner leaves retain a delicate white-green hue. Sturdy escarole provides contrast to the frisée. Dressed with red wine balsamic vinaigrette enriched with pan juices from the roasted figs and accompanied by pancetta-wrapped croutons, the salad is a pleasing combination of salty, sweet, and tart.

A second group handles the main course, Lemon-Fennel Roasted Pork Loin. A generous seasoning of kosher salt and freshly ground pepper ensures a delicious crust; the lemon-fennel stuffing imparts a subtle tartness to the meat. "The secret to this dish is seeking out ➤

TOP BRASS TO TOP CLASS

In 1904, Fort Baker set a new standard for Army life: Its Colonial Revival buildings were among the first to welcome officers' families. Designed for comfort and utility, they broke fresh ground for military architecture.

During renovations, Cavallo Point developers stuck closely to United States Green Building Council guidelines, preserving nearly all of the building exteriors and adding 58,000 native plantings to the landscape. The enclave is listed on the National Register of Historic Places. New construction was completed with similar attention to eco-efficiency.

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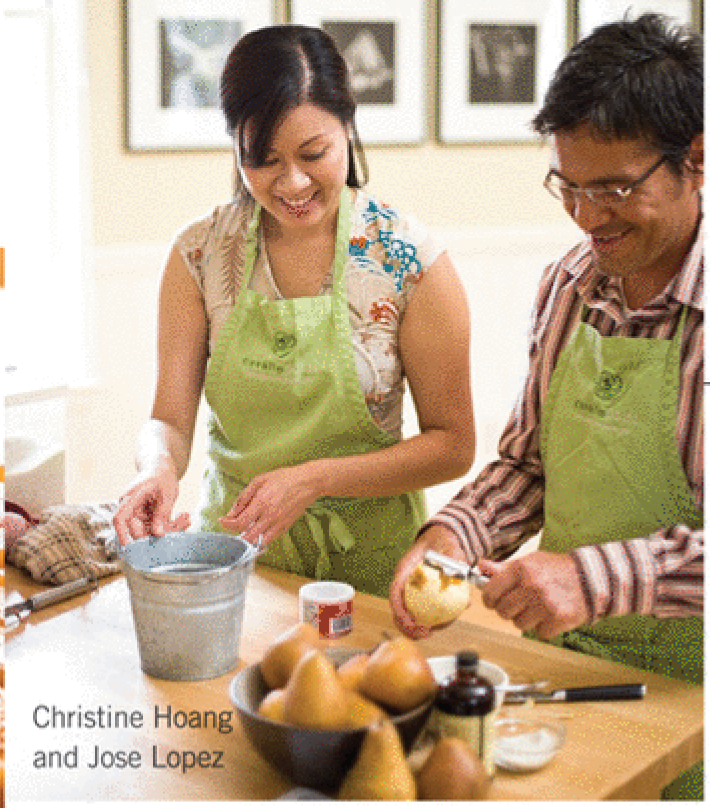

Christine Hoang and Jose Lopez

TECHNIQUE: BOTTOMS UP!

1 Arrange sliced pears in concentric circles over melted butter and brown sugar.

2 Spoon batter over pears and spread evenly to edge of pan. Bake 40 minutes.

3 Insert wooden pick into center of cake to test for doneness. Cool cake 5 minutes.

4 Use two hands and pot holders to carefully invert cake onto serving platter.

the best pork you can find, preferably from farms that support sustainable practices and allow livestock to free-range," Kelsie advises. Slow-simmered cranberry beans and French horticultural beans just out of their shells yield a creamy seasonal side dish, Fresh Shell Bean Ragout.

Golden Pear Cake bakes in a cast-iron skillet for even caramelization of the pears. A gooey brown sugar-and-butter topping seeps into the tender cake when it's turned onto its serving platter. Kelsie stresses finding the best produce available for this homey dessert and checking fruit for fragrance and absence of bruises.

Students Jose Lopez and David Kelleher enjoy the "easy, relaxed atmosphere" of the class. The couple are frequent attendees. "The environment is really conducive to cooking," David says. "Using local and organic sources makes the school particularly appealing. The hands-on cooking is extremely informative. It's something we go home and re-create."

Soldiers stationed at Fort Baker were known as "Guardians of the Gate." Kelsie's classes now throw the gates open and invite everyone in to enjoy each season's culinary moment. ➤

DETAILS

Cavallo Point Lodge, 601 Murray Circle, Sausalito, CA 94965. For a Cavallo Point Cooking School schedule, visit cavallopoint.com or call 415/339-4799. Classes range from $85 to $145; special rates are available with overnight accommodations.

GOLDEN PEAR CAKE

- ¾ cup butter, softened (divided)
- ½ cup packed brown sugar
- 4 medium or 3 large pears (1½ pounds), cored, peeled, and sliced ½-inch thick
- 1½ cups all-purpose flour
- 2 teaspoons baking powder
- ¼ teaspoon salt
- ⅔ cup granulated sugar
- 1 teaspoon vanilla
- 2 eggs
- ⅔ cup milk
- Poire Williams Cream (see recipe below)

Preheat oven to 350°F. Place ¼ cup butter in 9-inch cast-iron or other oven-proof skillet. Melt butter in skillet over medium heat. Stir in brown sugar. Cook and stir until sugar is melted and bubbly; remove from heat. Set aside; cool. (Or, make brown sugar-butter mixture in saucepan; pour into 9-inch round cake pan, spreading evenly, and allow to cool.) Arrange pear slices in skillet or pan.

In small bowl combine flour, baking powder, and salt; set aside. In large bowl beat remaining ½ cup butter with mixer on medium to high speed for 30 seconds. Beat in granulated sugar until combined. Beat in vanilla. Add eggs, 1 at a time, beating after each addition. Alternately add flour mixture and milk to butter mixture, beating on low speed after each addition just until combined. (Batter may appear curdled.) Spread batter evenly over pears.

Bake 40 to 45 minutes or until pick inserted near center comes out clean. Cool on wire rack 5 minutes. Loosen cake from pan; invert onto plate. Serve with Poire Williams Cream. Serves 8 to 10.

Poire Williams Cream: Beat 1 cup whipping cream with electric mixer on medium speed until cream just thickens. Add 1 tablespoon Poire Williams or other pear brandy and 2 teaspoons sugar. Beat on high speed until soft peaks form.

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cooking school

LEMON–FENNEL ROASTED PORK LOIN

Ask your butcher to remove chine bone from roast, but leave rib bones attached. Kelsie accompanies the roast with Fresh Shell Bean Ragout and roasted tomato halves topped with olive oil stirred into a mixture of bread crumbs, garlic, and basil.

- 1 (3-pound) pork loin center rib roast
- 2 tablespoons kosher salt
- 2 teaspoons ground black pepper
- ½ to 1 lemon, very thinly sliced
- ¼ cup snipped fresh fennel fronds or 2 to 3 tablespoons snipped fresh sage or rosemary
- Salsa Verde (see recipe below)

Cut pork loin along rib bones lengthwise to separate meat from bones. (Do not cut all the way through.) Sprinkle roast with salt and pepper. Place lemon slices and fennel inside cut. Tie roast into original shape with kitchen string.

Preheat oven to 400°F. Place roast in shallow roasting pan fat-side up. Roast, uncovered, for 1½ hours or until thermometer inserted into meatiest part of roast registers 130°F to 135°F.

Cover roast with double thickness of aluminum foil. Let stand 20 minutes or until temperature registers at least 145°F. Remove string. Cut ribs from meaty portion; discard lemon and fennel. Slice roast. Separate ribs; serve alongside roast. Serve with Salsa Verde. Makes 6 servings.

Salsa Verde: In bowl combine ⅓ cup coarsely chopped fresh parsley; ¼ cup extra-virgin olive oil; 1 tablespoon finely shredded lemon peel; 1 tablespoon capers, rinsed, drained, and coarsely chopped; ½ teaspoon kosher salt; and 1 small clove garlic, finely chopped. Season to taste. Cover; let stand while roast cooks. Finely chopped herbs may be substituted for parsley. Hard-cooked egg, anchovy, or shallots may be added. Add lemon juice or vinegar to brighten salsa to taste.

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urban elegance

EVA QUATEMAN **REVAMPS A VINTAGE DOWNTOWN CHICAGO APARTMENT** FOR MODERN FAMILY LIFE

Eva Quateman does the interior design and space planning; her husband, Gary, does the remodeling construction. That's how this team rolls, their two discrete businesses working in tandem, particularly on renovations. "Because I've done more than 100 renovations for clients over the last 19 years, I wanted a home for our family that would really speak to how I approach that kind of design work," explains the Chicago-based designer.

The last time the century-old apartment in the heart of downtown had been updated was in the 1970s. "It wasn't exactly a dump, but it needed a lot of work," says Eva, who had restored other apartments for her family, but none to this extent. "It was full of Formica. The '70s remodeling really wasn't appropriate for the age and character of the building."

Eva solved structural problems, and Gary implemented her improvements. "We stripped off the fussy moldings, which had a lot of belling and ridges—about three or four different angles," Eva says. "I replaced them with very clean custom moldings that are much more tailored. My goal was 'clean traditional.' "

The couple also ripped up the parquet and linoleum floors and added black-stained hardwood for a rich elegance that goes slightly edgy in the living room, with no rugs to soften it. "It took three tries, but we finally got these completely black floors," Eva adds. "They're a pain to live with, but I totally love them. They make everything in the room really pop and add an element of urban hip. We also added cleaner doors and heightened them to eight feet instead of seven, which makes the spaces seem grander."

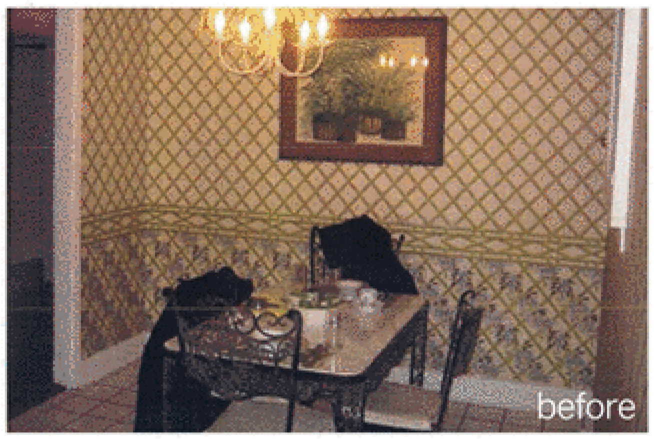
The dining room demanded special attention. "It was very large, with a family room off of it. We didn't need a huge dining room, so I added walls to make it smaller and to create a little library." She aligned the new dining room opening with the library windows so that the light flows throughout.

Though she often serves up generous palettes of color for clients, Eva had something else in mind for her own home. "I kind of wanted no color. I worked with ivory, white, black, and gold, though I really don't consider gold a true color—I think of it as a neutral mineral hue."

With only the youngest of their three children, a 15-year-old son, living at

The living room exudes grown-up glamour, from its high-sheen custom sofa to the pair of old low-back chairs that Eva Quateman had relegated to her previous home's basement for years, awaiting just the right place to showcase them. A quartet of Chinese screens adds global sophistication, while the tiny side table Eva designed invigorates the mix of scale. **Opposite bottom:** She spotted the blackamoor at the Paris Flea Market. **Preceding pages:** Eva also designed the living room's mirrored fireplace screen and topped the mantel with a pair of mid-century French lamps.

Adding a doorway to the extra-long dining room created space for a cozy library, replete with a tufted leather sofa in front of the windows and custom bookcases on the side walls. The dining room's circa-1900 French chandelier—one of Eva's early indulgences—illuminates the transparency of a Lucite pedestal-base table she designed for the space. "Its heavy glass top took six men to move! It's never leaving," she declares. Walls were hand-painted to suggest gold linen.



Above: A breakfast banquette creates a fine finish in the renovated kitchen, where Eva chose black and white honed limestone tiles for the floor and honed granite for the countertops. **Opposite:** A master of the efficient space plan, Eva enjoys the kitchen's new sitting area on a daily basis. ■ By rethinking the space, she not only captured square footage for the sitting area, but had room for an island and a built-in desk. Subway tiles keep the backsplash subtle and allow the custom-designed cabinetry to be the focus.

home (their other son is married and their daughter is in college), she felt safe indulging in formal fabrics. "The fabrics are all very serious and grown-up," she confirms. "But I added a lot of whimsy to keep spaces feeling young."

An example is the living room's pair of low-backed "funky little chairs I found 16 years ago in a junk shop." Despite their bad white paint job and black Naugahyde, the chairs drew Eva, a self-avowed sucker for shape, with their quirky silhouette.

"I kept them in the basement for years, knowing that someday I would have the right place where I could scale everything else around my funky little chairs." That place is this apartment, where the freshly covered chairs, newly painted black, face off at either end of the coffee table. In the middle of the room, they provide a low center of gravity around which taller furnishings radiate. The eye flows easily around the room's perimeter as a result.

Injecting small-scale pieces into the furniture mix is, in fact, one of Eva's signatures as a designer. "I have a lot of tiny little tables around the apartment," she observes. A small round Regency tray table Eva found at an antiques shop in London services the large but shapely recamier at the living room window; a pair of delicately proportioned '40s side tables from the Paris Flea Market snuggle up to slipcovered chairs at the fireplace. Finding such petite tables isn't always easy. When her search fails, Eva designs her own. "The odd little table in front of the bedroom window is an example of one I designed." Another is the tiny gold table beside the bedroom's recamier. Then there are the mini-ottomans scattered throughout the home.

Breaking rules is another hallmark of this designer. Small rooms necessitate small furnishings, yes? No way, contends Eva. "In the library, which is the smallest room in the house, I have a 12-foot-long black leather sofa and 8½-foot-tall bookcases. And they're quite wide." Teensy tables pull up to the sofa, though. "I like to mix proportions," she explains.

More passionate than practical, Eva convinced Gary when they were newlyweds that their first furniture investment should not be the de rigueur sofa prescribed by Design 101 but a

"our designer says"

MAKE IT FLOW. That's Eva Quateman's No. 1 rule in decorating. "One room should flow into the next unobtrusively. The design should sing the same song as it progresses along from space to space," she insists. Even houses with a lot of different colors in the palette should have continuity. "If green and orange are in one room, then maybe it's green and red in the next. The idea is that some elements of color should segue from one room to the next so the spaces flow." Two exceptions: teenagers' rooms and basements. In Eva's scheme of things, these decorating-defiant spaces are best left alone, in the no-worries zone.

DON'T THINK ABOUT "THE LIST," advises the unorthodox muse. "Shop with your heart. Find the thing you love, and buy it," she coaxes. "Buy what's fabulous, not what you need. I promise you, 'the list' of what you need will take care of itself. You'll eventually get a sofa and a bed." But you may not be so lucky as to ever again run across that special antique table or crystal chandelier, she warns.

BREAK OUT OF THE BOX. "I don't like an entire room consisting of a bunch of boxy shapes," she says. Note the turned arms and tops of the upholstered chairs in her master bedroom—and the round ottoman between them.

MIX THE SCALE. Case in point: the Eva-designed tiny gold table beside the master bedroom's recamier.

before

Above: Hand-painted tone-on-tone stripes bring sophistication to the master bedroom walls. The new window seat is more than eye candy: It provides storage and also creates space for two new tall closets. Mid-century lamps bring glamour to the bedside. **Opposite, top left:** The master bedroom's recamier is one of a pair Eva had used together in the family's previous apartment. "I divided them here—the other one is in the living room," she notes. **Top right:** "I fretted with every detail," says Eva. **Bottom left:** An antique chinoiserie secretary's large scale offers a counterpoint to a small ottoman designed by Eva. **Bottom right:** Gary surprised Eva with the antique barometer she had borrowed for a project—and fallen for.

100-year-old Louis XVI-style gilt console table with an elaborate gilt-framed mirrored top. Neither of them has regretted the decision. The gorgeous piece commands one wall of the dining room, looking considerably more stunning than it did when they found it for a pittance—and in pieces—on a Florida vacation more than two decades ago. "We paid more to ship it home than we did to buy it," Eva chuckles.

Another long-loved favorite is the dining room's crystal chandelier. Eva snapped it up for $350 19 years ago. "We had to pay $800 to restore it, but it's valued at $28,000 today," she marvels. They wouldn't think of abandoning it in a move any more than they would leave behind one of the children. A quick study, Gary—a commodities trader before he took over his father-in-law's construction business five years ago—had learned to trust Eva's instincts. "We got this dining room chandelier before we even owned dining room chairs," she confesses.

But this home is about more than interesting objects. Eva is proudest of the apartment's configuration. "I like the use of the space. Before, it just wasn't laid out properly." Small changes, such as adding a window seat in the master bedroom, solved big problems. "In a vintage house, closet space is always an issue. You have to create it wherever you can," Eva says. The window seat left room for tall closets at either end.

One favorite change of space is the redesigned kitchen. She moved the laundry room out to a closet in the hallway. "By doing that, I was able to add the sitting area in the kitchen, which is a great highlight of this home."

Black and white reign supreme in the kitchen. Checkerboard black and white tiles laid on the diagonal create interest underfoot, and black and white stripes cushion the banquette and breakfast chairs. The crisp, graphic look extends to work spaces, where countertops are black and custom cabinets are white.

"I knew I had it in me to do one great last place for us," Eva reflects. "I made myself crazy about every detail, but we got it right. We're not moving!"

For more information, see sources on page 186

barn again

JOEL WOODARD AND SUSAN NORTH RESCUE AN 18TH-CENTURY BARN

WRITTEN AND PRODUCED
BY JENNY BRADLEY
PHOTOGRAPHY BY JOHN BESSLER

AND TRANSFORM IT INTO **A COUNTRY HOME WITH BIG-CITY STYLE**

a

As dedicated champions of the underdog, Susan North and Joel Woodard have an innate ability to see the potential in things that others have simply cast aside. A stray cat plucked from a nearby animal shelter is now the self-appointed head of household. An antique pedestal table, its beauty obscured by nine layers of teal paint, was rescued and restored to its former glory by a sandblaster at a local automotive shop (no doubt a first for him). The table currently holds court at the center of Susan and Joel's spacious great room—crowned with mounds of decorating books and a horse sculpture found in a favorite antiques shop in Gladstone, New Jersey. Now there's even talk of adopting an old mare that's been put out to pasture so she can live out her golden years wandering peacefully in their fields.

Ask Susan about renovating a 1770s barn in bucolic Tewksbury Township, New Jersey, however, and she laughs, "We had no idea what we were getting ourselves into!"

With hearts set on the sweeping spaces and open floor plan that a barn would offer, they spent months searching for the right one. Fortuitously, that perfect place seemed to find them. While visiting their real estate office, they spotted a photo of a ramshackle barn—one not on their list—in a meadow of daisies. Minutes later, they were parked in front of the structure—or what remained of it. Crumbling walls were hidden beneath vines and bramble; inside there was nothing but a bare dirt floor.

The couple saw not a dilapidated barn, however, but a hidden gem with original chestnut beams and 10 acres of verdant farmland. They made an offer within the week.

Above left: Rustic meets refined in the living room, where natural materials and subtle colors give the space warm appeal.
Above right: Stone walls and hand-hewn beams provide the breakfast nook with genuine farmhouse charm.
Right: The couple meticulously studied local New Jersey barns to retain the qualities they so appreciate.
Left: Susan North and Joel Woodard.
Preceding pages: Old and new blend in the great room, where original beams and stone walls mix with a sleek Rumford fireplace and heated cypress floors.

It's the yin and yang of contemporary and country.

—HOMEOWNER JOEL WOODARD

Without the slightest apprehension that they might be dangerously close to finding themselves in a bad *Green Acres* episode, Susan and Joel jumped in headfirst. "We knew instantly that this was the one," says Susan. "We even immediately envisioned what the floor plan would be. It was as if it was meant to be."

Two years after their serendipitous visit to the real estate office, the 18th-century stone barn has been rehabilitated into a country-meets-loft-living home—an idyllic retreat from the hectic pace of New York City, where the couple work.

The renovation wasn't a project for the faint of heart, but one that both Susan and Joel were well-equipped to handle. Joel, conveniently, is the director of interior design for Lichten Craig Architects (who were the architects on the project), and Susan is vice president of design for F. Schumacher & Co., the upscale decorative fabric house.

The design duo painstakingly preserved the integrity of the original structure, even immersing themselves in local weekend barn tours to ensure they got every aspect right—from the symmetry of the windows to the soffit details.

Luckily, they were able to refurbish the well-worn fieldstone exterior of the main structure while keeping it structurally intact. The original red-painted wood "L" portion, however, had to be razed to accommodate a basement and higher ceilings, and was then rebuilt in the same footprint.

Inside, Susan and Joel opted for an exposed, gallery-like layout. "We wanted it to be traditional, American, classically simple, and graphic," says Joel. "Our design direction was to have the lofty feeling of the original barn, yet translated into a modern, comfortable home."

In the great room, those primitive dirt floors were replaced with wide-plank cypress. Chestnut beams weathered to a perfect patina reflect the home's heritage and provide a perch for Paisley, their liberated cat, who obviously rules the roost. Beneath the 28-foot ceiling, Joel and Susan sprinkled hints of barn red that enliven the neutral palette and offer a subtle nod to the home's heritage. And while hand-hewn rafters, stone walls, and accents of black iron remind visitors of the livestock that once inhabited these spaces, the heated cypress floors, open staircase, and clean lines of the Rumford fireplace surround bring a bit of modernity to the room.

"We didn't want the new materials to fight with the old," says Susan. "But we liked the tension of the two together."

In the kitchen, white cabinets, stainless-steel appliances, and granite countertops add contemporary flair without dishonoring the home's previous life. "It's the yin and yang of contemporary and country," notes Joel. "It's designed to have a farmhouse feel but with modern touches and appliances."

In the kitchen, the decision to go without upper cabinets gives the space an open, loft-like feeling. To warm up the predominately white palette, Joel added red-striped roman shades at the windows and a kilim rug.

A hammered-iron canopy bed holds its own under the master bedroom's lofty beamed ceiling—creating a graphic sense of geometry. **Opposite, from top:** The master bathroom's palette encourages relaxation. ■ White woodwork and nickel sconces and hardware play off the serenity of the spa-blue walls. ■ The loft above the great room takes on a new life as a reading room.

Incorporating color and texture was important as well. Joel scattered numerous warm-hued Kazakh kilim rugs and straw-colored sisals throughout the house and, wherever possible, added earth tones and dashes of red. Natural materials—predominately linen, sisal, cotton, and jute—were obvious choices when it came to fabrics.

"The mix of fabrics is rustic and honest, yet nuanced and sophisticated," says Susan. "We really tried to work with the colors and textures of the original structure and didn't try to make it anything it's not. It's really just about blending natural materials, old and new, with a warm but neutral palette—not about introducing heavy color."

Scale was an issue. In a house with proportions intended to accommodate hay bales and horse-drawn wagons rather than antiques and étagères, diminutive pieces were out. From kitchen hardware to furniture, "bigger is better" was the mantra.

"We bought everything to fit the space," says Joel. "We basically sold all of our old furnishings with our previous house and started over."

That meant weekend buying trips—scavenging shops for a mix of antiques and art. Painted chests and graphic 19th-century American quilts were paired with clean-lined pieces made of iron and reclaimed wood.

Upstairs, rafters that were originally part of the hayloft were given new life in the master bedroom—balancing the geometry and scale of the clean-lined iron canopy bed and adding simple charm to what could have been an overly grand room.

While the couple deliberately avoided saturated color in the home's main living areas, the master bath was an exception. Pale, spa-like blue walls and crisp white accents offer a sense of post-renovation serenity—a respite from the couple's many rescue missions.

What's next? "We're rescuing ourselves," laughs Susan.

Architect: Kevin Lichten

For more information, see sources on page 186

"our designer says"

"How does one stay sane during a grueling resuscitation, nay, resurrection, of a once-proud stone barn that had long since been left for dead in a waist-high hayfield?

"Honoring the existing barn's architecture is key. It's not saying *I'm a wreck—doze me over; it'll be easier for both of us.* It's telling you how it was put together with muscle, sweat, and blood many years ago—way before chain saws and electricity.

"Though it may appear a bit foolhardy, allow yourself to be swept up a bit in the romance of such an adventure. Wearing rose-colored glasses can actually be a good thing. Those glasses become X-ray glasses, allowing you to see the possibilities no one else can.

"There will inevitably be unforeseen twists and turns in an undertaking such as this. But view the challenges as design possibilities, not insurmountable roadblocks. Call in the experts before you make any definite plans. Listen to what they say. And when they tell you to just make a pyre of money in the field and light it, you know that you have already made the right decision to plow ahead and convert that old barn!" *—Joel Woodard*

singing in the rain

BY CANDACE ORD MANROE
PHOTOGRAPHY BY JOHN GRANEN
PRODUCED BY BARBARA MUNDALL

OPENING UP SPACES TO A **SOUTHERN EXPOSURE** MADE THIS OREGON TREASURE TROVE OF INSPIRED COLLECTIONS GOOD TO GO ON A GLOOMY DAY

i

Interior designer Henry Brown doesn't typically go looking for trouble, but it's easy to imagine him *nyah-nyah-nyahing* the heavens as he braces for another rainy day in Portland. The dove-gray palette he chose for his home's interior, at least, seems a direct challenge to the Pacific Northwest's notorious gray skies. (What? No sunny yellow walls? Not a trace of ersatz sunshine even in the accessories?) Henry, instead, is confident that he and partner Steve Bedford finally have found a home in which they can weather the intractable overcast with the calm colors they love.

"This is our first house here with a southern exposure, and we're hooked," he says. "The sun is a very limited thing in Oregon, and a southern exposure allows in a wonderful, radiant warmth. Our other houses had city views, which meant northeast exposures. We gladly gave up the city view for this."

The southern exposure plus 1960 multilevel architecture by the late Halsey Jones, a pioneer of Northwest contemporary style, cinched the deal. "Halsey was selective in choosing his projects, so he only designed a handful of houses," notes Henry. "But he really knew how to make each one live. His scale and proportions are exactly right."

As Henry and Steve well know. Their previous residence, 10 years older and twice as large as their current home, also was designed by Jones. "When we decided to downsize, we wanted another Halsey house, and this one was just around the

Opposite: Removing a powder room that bisected the main floor created one large living room. **Top right:** Henry Brown (standing) and Steve Bedford. **Right:** The living room's bar area is defined by an antique French frieze fragment repurposed as a mirror frame. The radial arrangement of four wing chairs creates instant coziness. **Below:** A pair of old Portland street lamps flank the entry. **Preceding pages:** Behind the living room's bespoke gray sofa, a custom open-grid wall sheds light into the dining room. Fireplace art is by Fay Jones.

block. Even though it's small, it lives large, thanks to Halsey's incredible understanding of space and what it takes to live luxuriously," affirms Steve, co-owner of the couple's popular upscale home and garden shop, Bedford Brown.

But even seminal designs grow dated. Before moving in, Henry knocked out walls dividing the living room and den, and he relocated the powder room that had separated those spaces to a more private area off the foyer. The result is a plan that lives even larger than Jones's original airy design. Now, only a grand piano separates the two discrete conversation areas that Henry created on the first floor, leaving the eye free to roam the entirety of the long southern-exposed space.

Another dramatic change is the open grillwork that Henry invented to separate the living room from the step-up dining room behind it. The wall articulates the division of spaces without sacrificing a single ray of coveted southern light.

"Typical of that era, an iron half-railing had divided the living and dining rooms," explains Henry. "I wrestled with how to replace it. Something was needed to shield you from seeing dining room chair legs when you look up from the living room, but I didn't want to lose the light from the living room windows."

After toying with the thought of a flat grillwork screen that would rise halfway to the ceiling, Henry realized that a better solution would be to extend the grid all the way up. Plus, he determined that the grille should be broken up instead of flat, with sections converging at jaunty angles for more interest. "The

Right: Zinc 18th-century Portuguese finials are presented as sculpture on stone pedestals in the dining room, where mirrored doors increase the brightness. Antique orchid pots and candlesticks adorn an intimate pair of custom tables. The open-grid wall permits a peek into the living room, where 19th-century zinc capital molds crown custom chests. **Below:** The hallway's marble-and-gilt 18th-century Italian table, purchased when I. Magnin closed in San Francisco, is flanked by 18th-century shield-back chairs. The 1930s mirror is French.

Miele

geometric grid needed this angled design to add dimension to the room," he explains.

The new wall is the redo's most decorative element. "I'm drawn to highly decorative designs, but I only like these things against very clean backgrounds," notes Henry. "In a 1910 house with ornate moldings, for example, it all becomes a little too intensely decorative for me. I prefer the juxtaposition with clean backgrounds to prevent feeling overwhelmed."

Thanks to the home's southern exposure, Henry was able to decorate for the first time with a palette of cool neutrals—mainly eggshell, pale honey, and gray. The clean colors ensure that collections of overscale architectural salvage and paintings by Northwest artists pop. Dimming down the backdrops included replacing the previously carpeted floors with white-washed oak, then topping them with gray-white cowhide rugs for toe-teasing texture. Dove gray dominates the drapery and

Opposite: The kitchen's sleek concrete countertops and linear architecture are softened by a collection of Vietnamese plates on the wall, vintage tole trays, and spiraling topiaries. **Left:** Organization is mandatory with stainless-steel open shelving. A colorful terra-cotta ram oversees all. **Bottom left:** A stainless-steel backsplash brings industrial-style modernity to the stove wall. **Below:** The streamlined cabinets designed by Henry receive a subtle dose of richness with a strié finish.

Sisal carpet and corals on the window ledge create an organic feel in a guest room. **Below:** A pair of Klismos-style antique chairs add character to the master bedroom. **Right:** The den doubles as another guest room that features a daybed (bottom) plus comfortable seating and bookshelves.

upholstery fabrics. The strongest living room color, in fact, is honey—a dollop on a chair cushion's Fortuny fabric, and a richer dose on a leather chaise longue.

"Warmer colors, which I've been forced to use in all my other homes, would have made this house too warm," confides Henry. Besides showcasing the collections, the pale palette serves a more personal purpose: "As the owners of a design shop, we work with color all day long. It's nice to go home and have that quiet, Zen-like palette to unwind in," says Steve.

Not only neutrals but a paucity of pattern imbues the spaces with an uncommon serenity. And those few patterns that are present are hushed, never cacophonous. The scale of the animal print on the living room's fireside chairs is so small that the fabric appears to be a pattern-free solid when viewed just a room away, and the shagreen paper on the custom cabinets flanking the fireplace is more about texture than pattern. Even in the most graphic space—a small den that doubles as a guest room—pattern emanates organically from animal patterns and single-color curtain panels intersticed, like a stone on the Oregon beach, with veins of white.

More notable than the pleasing palette or even the architectural pedigree are the home's objects. "I've always been drawn to large scale and interesting objects. Those are my real loves," confesses Henry. Pieces like the zinc capitals atop the living room cabinets, a collection of antique bone currency mounted as sculpture, parchment boxes, and 18th-century Portuguese zinc finials on stone stands in the dining room travel from house to house. "We'll sell upholstered pieces," says Steve, "but our art and objects always travel with us whenever we move."

For more information, see sources on page 186

"our designer says"

Oregon native Henry Brown has site-specific priorities and guidelines he employs from project to project, but he also has a few 14-karat nuggets of wisdom to share for any design undertaking, anywhere.

- If the ceilings are low, raise them. "High ceilings—anything over 8 feet—create a sense of spaciousness," he explains. Even when square footage is limited, the lofty altitude will expand breathing room for a more comfortable environment. And as his and Steve's home proves, those high ceilings also allow dramatic decorating with oversize accessories and art.
- Consider the natural light when choosing colors. "Be cognizant of light direction with regard to color choices," he urges. "North light requires warmer colors; you can use lighter colors in southern light."
- Monochromatic means serene, not dull. "Use varying shades of a color to create a sense of calmness," he advises.

BY SABINE ROTHMAN PHOTOGRAPHY BY RICARDO LABOUGLE

casa, sweet casa

ANNE-MARIE MIDY AND JORGE ALMADA DESIGN THEIR FAMILY HOME

IN SAN MIGUEL DE ALLENDE WITH **EFFORTLESS SOPHISTICATION**

W"When you don't live in the place where you grew up, you always miss it," says Anne-Marie Midy, a Paris-born designer. "You want to bring it closer to you." Like most creative people, she'll go to great lengths to shape her environment to her will—or rather, her desires. That's why she bought the hardware for the French doors of her house in the colonial city of San Miguel de Allende from BHV, the big Parisian department store—and hauled it back to Mexico where she now lives with her husband and business partner, Jorge Almada, and their two little boys, Olivier, 4, and Antoine, almost 3. "I had the cast-iron knobs in my suitcase, but the long metal bars were balanced on the luggage cart," she laughs. "I felt like a warrior."

In truth, what Anne-Marie and Jorge battle is stereotypical design. Their work reflects each partner's cross-cultural identity and their shared life. It can look deceptively simple, but it has deep roots in memory and tradition. In their family home, a classic bergère—found through a local antiques dealer—happily lives with streamlined pieces, intriguing architectural fragments, paper flowers, and a tepee for the kids. Because they don't trade in clichés, the couple create interiors and furniture with the same effortless charm they exude whether zipping around on their scooter, hosting a raucous birthday party, or helping a visitor find the best place in town to enjoy a bowl of Aztec soup. "We're maniacs about this: Our designs are original," Jorge says. "Of course we're influenced by our experience, but we don't copy anything."

Her father is French, his Mexican. Both have American moms from the Midwest. She was raised in Paris and the South of France. Growing up, he spent time on his family's cattle ranch in the mountains of Mexico's Sonora region. (Not such a humble start—his great-grandfather Plutarco Elias Calles, a former teacher, was the country's president in the 1920s.)

Anne-Marie and Jorge met in the States; she was an art director for *Martha Stewart Living* after finishing up at the Rhode Island School of Design, and he was at Parsons School of Design in New York. They soon decided their shared passion for craft and design would be best served by working directly with artisans in his native country. They moved to Mexico City in 1997—and two years later headed to San Miguel, some 170 miles northwest of the capital. Their joint venture, Casamidy, has gained a cult following for its locally handcrafted furniture and accessories—and for the couple's chic Euro-Mexican interiors, which transcend their place while always seeming entirely appropriate.

A 19th-century altar, stripped of its paint, provides the dining room with a striking focal point. Set on an angle, the Casamidy "Hacienda" table complements the altar's classical geometry. **Far left:** No ordinary entrance for Anne-Marie Midy; she collaged the doors with religious charms. **Left:** The terrace off the living and dining rooms is a lush oasis. **Preceding pages:** Shell motifs give living room bookshelves a quirkiness that suits the blend of decorative styles, including bergères found in San Miguel and re-covered in remnants from legendary Paris fabric store Marché Saint Pierre.

Founded by a Franciscan monk in 1542, San Miguel de Allende has winding cobblestone streets, a temperate climate, beautiful colonial architecture, and a rich history of art and culture. It also has a reputation as a playground for retired American expats. The city is home to more than 100,000 people, about a tenth of them transplants.

It's the ideal spot for this pair, who put their own stamp on the city's lifestyle and design. San Miguel was named a UNESCO World Heritage site—for its fine Mexican Baroque architecture and as an exceptional example of "the interchange of human values" and "the exchange between European and Latin American cultures," as the organization's Web site states.

The town square—El Jardin—bustles with activity straight from a children's book, with food carts selling roasted corn, a horse-drawn ice cream wagon, balloon vendors, artists, performers, and the comings and goings at La Parroquia, the rose-pink Gothic-style church. Just a few minutes' walk up the hill from El Jardin, Anne-Marie and Jorge's house, like many of the local dwellings, presents a fairly blank wall to the street. The lush beauty of the interiors unfolds in private.

Right: The master-suite terrace features a 19th-century donkey sculpture and Casamidy furniture mixed with Mexican *equipale* chairs. "Put together, each piece finds its voice," says Jorge Almada. **Top left:** Jorge and Anne-Marie take to the cobblestone streets. **Above:** The terrace has a sweeping view of La Parroquia in the town square. **Left:** Olivier (left) and Antoine play peekaboo from their tepee in the courtyard.

When they first stepped inside, Anne-Marie was smitten with the scent. It recalled her grandmother's home in the South of France, which also had terra-cotta floors warmed by the sun. Built in the 1700s, the house had been renovated and enlarged in the 1960s. Descriptions vary, depending on who's talking. "When you fall in love, you ignore the details," Jorge says.

"It wasn't that bad," laughs Anne-Marie. "We had so little to do!" Over the past decade, they have transformed it in phases into a unique reflection of their lives. Major renovations included enclosing a loggia to create a guest suite and informal family room, adding a roof terrace, and restoring the courtyard that—thanks to three French doors—opens off the living and dining rooms and wraps around to meet the family room. All of their efforts have enhanced the seamless relationship between indoor and outdoor spaces, both of which are equally alive.

As you enter through doors Anne-Marie has collaged with *milagros* (religious charms), *exvotos* (votive offerings), and tin squares she had made, there's a clear view through the circular entrance hall to the beckoning courtyard and its fountain. High walls and lush greenery shelter this haven from street noise and dust. Orange cushions—and the kids' matching tepee—give the atmosphere a kick. Olive trees that Anne-Marie and Jorge planted when they moved in now stretch two stories high.

Since the house sits on a hill above town center, the terraces upstairs offer a completely different experience—a sense of expansion. Sweeping views of La Parroquia stretch out in marked contrast to the sense of enclosure on the ground floor. You feel connected to the place, but a million miles away.

Throughout the interiors, smooth concrete walls and age-polished terra-cotta floors keep things cool—stylistically and physically. *Conchas*—shell-shaped niches—topping the front door and bookshelves are the only architectural flourishes. The earthy textures provide an unstudied background for the blend of furniture and objects that comes together so naturally for this couple. They'll pair an antique Louis XV settee from the local flea market with his rectilinear leather-and-metal coffee tables. At the foot of a fanciful hammered-tin bed, she'll drape a *suzani* (a Central Asian textile), but it's a special one, in chic neutral tones. They set the chunky dining room table from their own line on the diagonal, surrounded it with European-style chairs from a local shop, and framed the scene with a 19th-century wooden altar, stripped of its paint. "We are into contrast and simplicity," Jorge says. "It's all about the best of both worlds." They also treasure furniture his grandparents designed for their own home.

Their neutral palette, which anchors the serene atmosphere, is atypical of the region. "People expect us to use reds, pinks, or yellows," says Anne-Marie. "We love the color and texture of this country, but this is not a vacation, it's my home. I want it to be soothing." Of course there's that hit of orange that reflects the world outside, but inside the walls are white, the

Right: Hanging lamps beside the tin headboard leave space on petite bedside tables. **Below left:** Antoine (left) and Olivier enjoy the master bath, which their parents expanded. Above the tub, a ceramic mural from the 1920s depicts Jorge's family hacienda. **Below:** Smooth mercury glass contrasts with textural fragments and an antique santo.

"our designer says"

So, how does the team of Anne-Marie Midy and Jorge Almada work in tandem? They don't—much. "He creates his designs, and I do mine," says Anne-Marie. "We don't collaborate. We don't get into the details. But, it comes together." In fact, their furniture collections complement each other so well that they seem to come from one hand until you look closely. "He has a fascination with leather," she says. "My obsession is metal." Her pieces pull classic French design into the present—to wit, the Varenne line, perhaps their best-known, in which she deconstructs 18th-century Louis XV and XVI forms. His work reflects a passion for the Mexican ranching culture. "We are soul mates," she says, "so, we do see things that touch us both. He expresses it in one way and I in another, but we are on the same plane."

When it comes to interior design, they start like most professionals—with a floor plan. But they combine measurements with intuition. "When I find a piece I love, I just get it with confidence that it will find its place," she says. "And, we'll adapt our plan to make it work."

Because product design is their primary focus, Anne-Marie and Jorge only take on a few interior design clients. Their favorites? Those who give them free rein. See casamidy.com.

floors are ruddy, and fabrics range from cream to plum brown, blending with natural leather, raw wood, and a few gleaming pieces of polished wood furniture. The only walls with color are in the guest room—a delicate pink that hardly counts.

That same subtle range of tone and texture shines through skillfully balanced arrangements—on tabletops, mantels, and shelves. "How we group objects creates calm, not clutter. Everywhere except my desk, that is," she laughs. Anne-Marie's trained eye adds depth to her intuition for what works together. Mercury glass and handmade paper flowers. An old violin and a little wire sculpture. Provenance is not the idea. When it comes to collecting, she and Jorge are enthralled by graphic criteria—shape and surface—and by things that are handmade. When it comes to composition, she's completely confident. "Texture, height, and the negative space between objects are the three elements I consider. You have to start with symmetry; then break it. It's almost like math. Think 2+1 or 3+2. I rarely pair things; I always do odds."

These moments to stop and reflect are precious. But they are balanced by the house's fluidity. Like much in the couple's busy lives, it seems a bit rambling—and it's certainly full. However, it's actually quite well-organized. "I think of the house as an 'O,'" she explains. "Because there are two staircases, I walk through the house, up to the boys' bedroom, and return to the entrance without ever retracing my steps." The kids' room sits above the family room, so Olivier and Antoine have what amounts to their own zone, which is why these two little boys and pre-Columbian pottery can live more or less side by side.

"It's about setting limits," Anne-Marie explains. "In their areas, they play however they want. In ours, they have to play more quietly. Of course, the house is messier than it was." Still, she can live with it. "My background in graphic design means I'm always trying to create visual order," she says, "but over time I've gotten more supple."

For more information, see sources on page 186

Opposite: The guest suite blends a flea-market desk with a Casamidy chair and cast-iron tub. **Above:** Olivier and his brother have the run of the family room, so shelves were created to display (and protect) treasures. Jorge based the chairs on his grandmother's design.

all in good fun

DESIGNER WENDI YOUNG INFUSES HER CALIFORNIA HOME WITH A **CASUAL SPIRIT OF THE TROPICS**

BY SARAH EGGE   PHOTOGRAPHY BY JAMES CARRIERE   PRODUCED BY ANDREA CAUGHEY

OUR HOUSE WORKS SO WELL BECAUSE IT TRULY IS **INDOORS AND OUTDOORS.** —WENDI YOUNG

Opposite: Against a backdrop of symmetrical, classical architecture in the living room, Wendi Young arranged a cornucopia of seating, including a brass Directoire chair and an ebony chair upholstered in a zebra print. **Left:** A pale Aubusson rug and an antiqued mirror over the dining room mantel give this newly built house a sense of age. **Preceding pages:** Deep verandas shelter Wendi and husband John Carrido's plantation-style house from the sun and provide space for outdoor entertaining. ■ All-weather wicker chairs in the courtyard surround two zinc-topped tables, which can be pulled apart for more intimate seating areas.

The beach is less than a mile away, but Wendi Young and her family rarely go there. Life is simply too good in their Southern California home. Each evening, after work and basketball practice, the family gathers in the kitchen and folds open the floor-to-ceiling glass doors to a courtyard showered with sunlight. Wendi and stepdaughter Kelsey prep what her husband, John Carrido, plans to make for dinner. Then the girls set the table outside and rev up the hot tub so it's ready for a soothing soak later.

"We enjoy the house so much; I cannot believe how much we stay at home," Wendi says. "I'm surprised by that." But she's not terribly surprised at how well the house turned out. An interior designer who focuses on custom homes, she had the vision for this featureless site six years ago when, newly married, she and John decided to build their house there.

The lot offered "a very small peekaboo of the ocean," Wendi says, but more important, a southern exposure and views of the sunsets. Wendi crafted a long U-shaped home oriented around a courtyard on the south side. Nearly every room opens to this space through wall-size custom-made glass doors that fold back to eliminate barriers to the outdoors. "Our house works so well because it truly is indoors and outdoors," Wendi says. "We leave the bifold doors open all weekend when we're home and much of the time in the evening during the week." A covered loggia centered in the courtyard serves as a dining and living area, complete with a television.

Wendi incorporated more outdoor living spaces in the form of a double-decker veranda on the front of the house. Ten-foot-deep porches span the west-facing house on both the first and second levels, creating shaded spaces ideal for entertaining guests and viewing golden California sunsets.

Much of the success of the house is the result of the extensive research that went into it—if you can call a honeymoon research. Wendi and John delighted in the invisible divisions between indoors and out on Fiji's Turtle Island. They also admired similar laid-back, natural qualities on other island vacations to Hawaii and the Caribbean. "We thought, why not do that here, and incorporate that in our everyday life," Wendi says.

To that end, the house is modeled after a Dutch or British Colonial structure, a mix of formal architecture and casual furnishings that is typically found on tropical islands. John wanted relaxed, easygoing surroundings; Wendi is drawn to traditional Cape Cod-style houses. "My goal was to combine those two preferences," she says. "Plantation homes have an underlying order. They are structured and symmetrical, which gives them a sense of elegance. With Colonial style, the seaside location gives it a casual feeling. The way you're decorating it, you're being more informal. Instead of silks, you're using linens."

Wendi's design approach was disciplined. She used several hallmarks of island Colonial style, including high, coffered ceilings decked in elaborate paneled detail and pale walls contrasted with substantial mahogany woodwork. The formal environment is offset by less-stately choices: bamboo furniture, bold bark-

Glass-paneled bifold doors in the family room open to a courtyard with dining and seating areas and an outdoor kitchen. Bamboo along the fence provides privacy.

The kitchen feels unfitted, Wendi says, due to the absence of a range hood and upper cabinets. **Bottom:** Bamboo chairs in orange-red lacquer give an Asian flavor to the wafer-thin breakfast table. Wendi opted for oak floors—a choice that's more eco-responsible than exotic wood, she says. But to get the same look, she had the planks rift-sawn to raise the grain, then stained dark walnut.

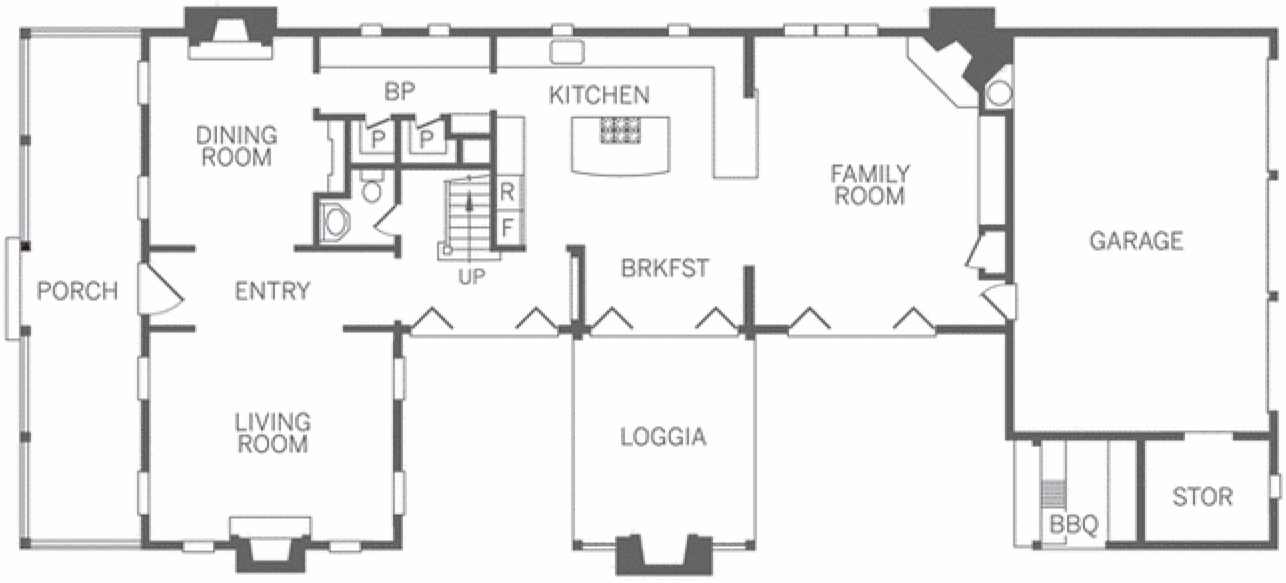
cloth prints, natural-fiber rugs, and paintings in the style of Paul Gauguin. There are also elements of trademark Southern California fun. A blue-and-gold dorado fish that John caught is mounted and hangs above the bar.

Wendi admits that creating a house for John and herself was not as snag-free as she initially imagined. "I thought he would go along with everything I said, but no, he had strong opinions," she says, smiling. "I am so glad he voiced those opinions; the house is stronger for it." This good-natured give and take led to a non-formulaic, engaging kitchen. A by-the-book kitchen designer early in her career, Wendi sketched out a plan with a hooded range occupying focal-point status on one wall. John, the cook in the house, pointed out that this would put his back to their guests.

"He really wanted to feel engaged with people when he was cooking," Wendi says. "We compromised by putting the cooktop on the island and a piece of artwork on the wall to create a focal point. That was a good two-hour-long discussion over wine one evening," she laughs.

Many nights, the family enjoy having the house all to themselves, but they are eager to share it as well. John's extended family and Wendi's brother's family live in the area. "They're here all the time," Wendi says. With its well-proportioned rooms, smooth flow, and enticing outdoor areas, the house accommodates a crowd with ease. Several times a year, the couple host gatherings of up to 50 people, and they often offer up their home as a location for Kelsey's school fund-raisers. There

Opposite: An airy paneled ceiling in the master bedroom takes advantage of the roof pitch. A four-poster based on an Indonesian antique contrasts with the whispery blue walls. French doors open to the front master-bedroom veranda. **Above:** An awkward space on the second level between the master bathroom and a dressing room provided inspiration for a mini-spa with an at-home massage bed.



GROUND LEVEL

FLOOR PLAN: CARSON ODE

is also the occasional California-style dinner party, with a formal table dressed in candles, gleaming silver, and crisply pressed linens—all set outside.

How and whom they would entertain was part of Wendi and John's planning. In the front of the house, the living and dining rooms feel slightly removed, ideal for intimate gatherings. Then there's the spacious island and dining area in the kitchen for quick snacks and John's famous Sunday breakfasts. Just steps away in the garden, the outdoor dining options double with the addition of a second zinc table.

Landscape designer Molly Wood created a tropical environment, mixing such tall and low mounded plants as kangaroo paw, various bamboos, fragrant jasmine, and trumpet vines.

Sixteen-year-old Kelsey often has friends in for a sleepover in the courtyard. Mimicking an idea from Fiji, the sofas can be pushed together to form a big bed. It's a feature that, like the rest of the house, the entire family enjoys. "When it's raining, we pull the curtains and snuggle in there to watch a movie and drink hot cocoa," Wendi says. With all these comforts, no wonder staying home trumps a night out nearly every time.

Landscape designer: Molly Wood **For more information, see sources on page 186**

Above: A stucco fireplace is the central feature of the loggia, where Wendi designed individual teak seating pieces that push together to form a big bed. Above the fireplace, framed parrot prints swing open to reveal the television. **Right:** Wendi and John enjoy watching the sunsets from both of their broad verandas, secluded by a variety of palms.

"our designer says"

Two important rules of thumb for interior designer Wendi Young are to create spaces that homeowners will actually use and enjoy (not just walk through), and to remain consistently true to a home's architectural style.

Consistency in design doesn't mean everything should match—far from it. "I'm all about using furnishings from various periods, styles, and price points, so long as they have an underlying sense of cohesiveness—something that ties them all together," says Wendi. "You need to stay true to the roots of whatever look you are seeking.

"In my own home, I mixed English, Chinese, Indonesian, French, and contemporary furnishings, but I blended them in a way that creates a nice cohesive rhythm in our Caribbean Colonial home."

Wendi and her staff of seven work out of offices in Corona Del Mar, California, and are known for combining appropriate details, unique finishes, and unexpected color palettes to create relaxed spaces, with a hint of understated elegance. The firm has designed custom residences and commercial spaces throughout the United States.

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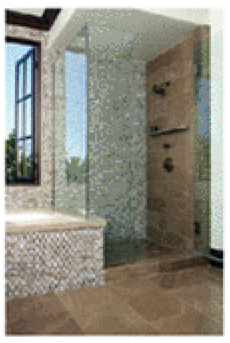

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ECO™ by Cosentino is a revolutionary new line of eco-friendly countertop and surfacing material made of 75% recycled content. ECO performs highly against staining, scratching and scorching and requires no sealers. Available in 10 beautiful designer colors, ECO by Cosentino will naturally fit into any project or design.

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Delta® Faucets: Providing You With Smart Solutions. Delta® believes there is a better way to live with water. From magnetic docking spray wands that stay put, to diamond valves that allow the faucet to last up to 5 million uses. When paired with beautiful design, it's easy to understand why Delta® is more than just a faucet.

6

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Eldorado Stone, manufacturer of architectural stone veneer, provides an extensive offering of distinct profiles and a variety of color blends from which to choose. Be inspired by the beauty and believability of Eldorado Stone. Request your free brochure today.

7

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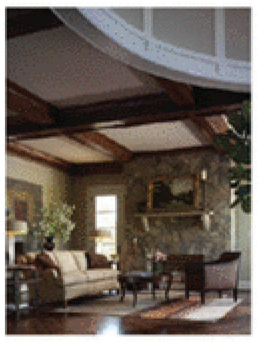
Gloster lets you create an environment that is not confined by walls, but defined by a sense of personal space, an oasis of peace, relaxation and freedom. Choose from Teak, Sling or Woven furniture in a variety of styles, from the traditional to the contemporary.

8

HANCOCK & MOORE



Whether traditional or contemporary in style, our frames are firmly built. Hancock & Moore's beliefs are based upon one principle—to build fine furniture of uncompromising quality that will endure for generations. Free brochure available.

9

HENREDON FURNITURE

Henredon, manufacturer of fine wood and upholstered furniture for over sixty years, spotlights Upholstery and the Compositions collection above…one of the many stunning groups available from Henredon—in styles both traditional and contemporary. Visit the Hendredon website for more information.

10

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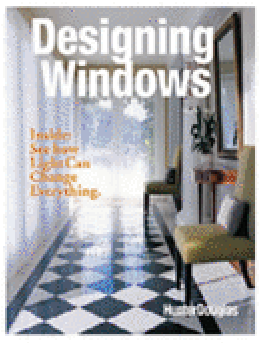

FREE 84-page Designing Windows book showcases our wide array of stylish window fashions that beautifully transform harsh incoming light to create the mood of a room.

11

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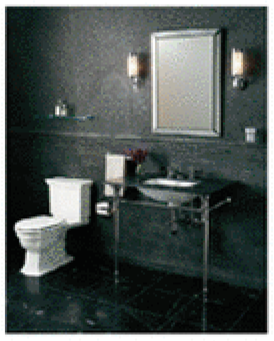

Known for its design of luxury plumbing products, offering faucets and fixtures thoughtfully created for tasteful, whole-bath solutions. Kallista full-line catalog. $43.

13

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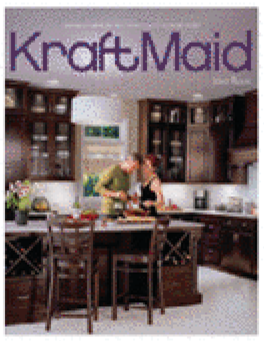

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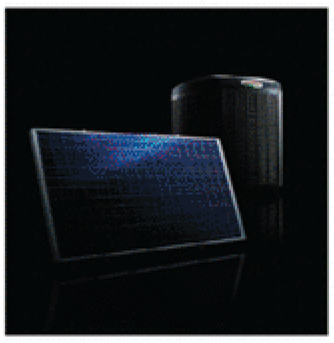

Lennox Industries' high-quality heating, cooling, indoor air quality, and residential generator products deliver superior performance in all areas important to today's homeowners—comfort, control, energy efficiency, reliability, quiet operation, environmental responsibility, and cleaner air—giving homeowners added peace of mind. Free literature.

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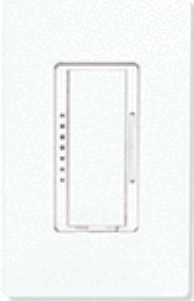

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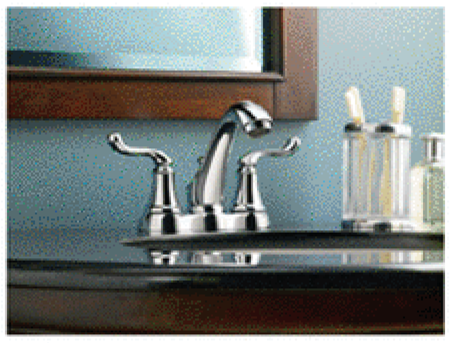

Moen offers a diverse selection of faucets, showerheads and accessories thoughtfully designed for your kitchen or bath. As the #1 faucet brand in North America, you can rely on Moen to deliver beautiful, dependable products backed by a Lifetime Limited Warranty. Visit us online to learn more.

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An exquisite collection of handcrafted pieces washed in a color palette reminiscent of iconic coastal locales. Somerset Bay. The colors of a life well-lived. Visit us online or call for a catalog of our timeless designs.

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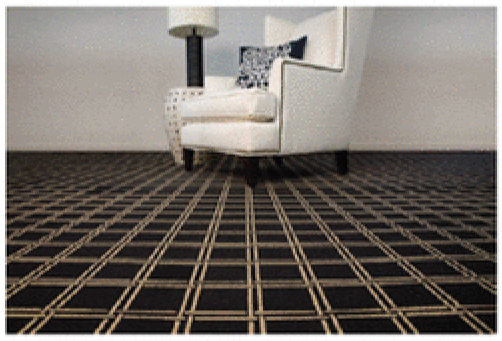
STANTON CARPET



Stanton offers the finest in decorative flooring with a dedication to quality and value. Our extensive range of sophisticated style, rich colors and categories make our products an essential decorating resource.

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Reader's Resource

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Page 28

MARKETPLACE: FEAST ON THIS

Designer: Todd Romano. **Chandelier:** ("Semplice Chandelier" #CL45) and **Swing-Arm Floor Lamp** (#SL14), both by Bella Figura; **dining table** ("Dandy Dining Table" #7245) and **dining chair** ("Pella Dining Chair" #7500), both from the Royal Oak Collection by Holland & Co.; **banquette** ("Carlton Settee" #H4232-5, custom width) from Lee Jofa Upholstery: all Lee Jofa, 800/453-3563, leejofa.com, trade only.

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FROM BRAMBLES TO BEAUTY

Garden designer: Gordon Hayward, Hayward Gardens, 508 McKinnon Rd., Putney,VT 05346; 802/387-4766, haywardgardens.com.

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SHOWHOUSE SHOWCASE: PUNCHES OF POP

D.C. Design House
Washington, D.C.

Interior designers: Sally Steponkus and Heather Safferstone, Sally Steponkus Interiors Inc., 3401 38th St. N.W., Suite 621, Washington, D.C. 20016, 202/237-0727. **General contractor:** Verl Dyer Co., 301/674-5266.

Page 54. Sitting room—**Wall paint** ("Mouse's Back" #40); **trim paint** ("Wimborne White"); **ceiling paint** ("Dayroom Yellow" #233): Farrow & Ball, 888/511-1121, farrow-ball.com. **Drapery** (Linen in Oatmeal #P341): Arabel Fabrics, 800/759-9808, arabelfabrics.com, trade only. **Drapery trim** (custom): Rogers Textiles & Trims, 773/745-6577. **Drapery fabrication:** Pilchard Designs Inc., 202/362-4395. **Mantel:** The Brass Knob, 202/332-3370. **Refurbishing and painting mantel:** Verl Dyer Co., 301/674-5266. **Love seat** (custom by Sally Steponkus Interiors): through J. Redmond Designs, 336/472-2522. **Love-seat fabric** ("Cosy"/Taupe #43132): Nobilis, 800/464-6670, trade only. **Love-seat piping** ("Kanvastek"/Bleached): Arabel Fabrics, 800/759-9808, arabelfabrics.com, trade only. **Love-seat pillow:** West Elm, 888/922-4119, westelm.com. **Cashmere throw:** Williams-Sonoma Home, 888/922-4108, wshome.com. **Pair of wing chairs** ("Barstable Chairs" #H3806-22 by Windsor Smith); **wing-chair fabric** ("Archipelagos"/Haze #106 by Windsor Smith): Kravet, 888/457-2838, kravet.com, trade only. **Bench**: Jean-Pierre Antiques, 202/337-1731, jeanpierreantiques.com. **Bench fabric** ("Offset"/Willow #29328-316): Kravet, 888/457-2838, kravet.com, trade only. **Bench reupholstery:** Pilchard Designs Inc., 202/362-4395. **Yellow-and-gilt table lamp** (vintage): Cherry Antiques, 202/342-3600. **Mirrored folding screen:** Julian Chichester USA, 336/886-2454, julianchichester.com. **Coffee table** ("Pico Cocktail Table"): Oly, 775/336-2100, olystudio.com, trade only. **Wire bowl** on coffee table: And Beige, 202/234-1557, andbeige.com. **Side table** ("Invisible Table" #7685-11): Hickory Chair, 800/349-4579, hickorychair.com. **Mirrored screen, coffee table, side table:** available through And Beige, 202/234-1557. **Lantern** ("Caged Lantern with Paper Shade" #SC5160): Circa Lighting, 877/762-2323, circalighting.com, trade only. **White candlesticks:** Crate & Barrel, 800/996-9960, crateandbarrel.com. **White bamboo planter for orchid:** Johnson's Florist & Garden Centers, 800/256-6687, johnsonsflorists.com. **Sisal rug** ("Natura"/Natural): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Fire screen** (antique): Rosselli & Assoc. Washington, 202/337-7676, johnrosselliassociates.com, trade only. **Large photograph of fennel flower** (by Angie Seckinger): Angie Seckinger, 301/983-9846, angieseckinger.com. **Framing**: Artisans Art & Frame, 202/333-4093.

Kips Bay Boys & Girls Club Showhouse
New York, New York

Interior designer: Eileen Boyd, Eileen Kathryn Boyd Interiors, 251 Main St., Huntington, NY 11743, and 225 E. 76th St., Suite 5C, New York, NY 10021; 631/427-6400, ekbinteriors.com.

Page 56. Living room—**Sofa** ("Capucine Demi Sofa" #9032-035, by Owner's Select); **slipper chairs** (Lansing Chair"): Duralee Fine Furniture, 866/565-7731. **Sofa fabric** (#36036-359, Mulholland All-Purpose Collection, color, Ashes): Duralee Fabrics Ltd., 800/275-3872, duralee.com, trade only. **Slipper-chair fabric** ("Varese"/Cassis" #F1190/42 by Designers Guild): Osborne & Little, 877/322-7420, osborneandlittle.com, trade only. **Bergère** (custom); **ottoman** (custom); **occasional tables; console; artwork; accessories:** Eileen Kathryn Boyd Interiors, 631/427-6400, ekbinteriors.com. **Bergère fabric** (#41881-316, Rockland Collection, color, Storm): Duralee Fabrics Ltd., 800/275-3872, duralee.com, trade only. **Bergère fabric** ("Sardegna"/Snow #180842H-81, Philip Gorrivan Collection); **ottoman fabric** ("Tartufo" #180834H-34; discontinued): Highland Court Fabrics, 800/387-2533, highlandcourtfabrics.com, trade only. **Green drapery panel** (#31904-609, Fiona Faux Silk Collection); **silver drapery panel** (#31904-248, Fiona Faux Silk Collection): Duralee Fabrics Ltd., 800/275-3872, duralee.com, trade only. **Wallpaper** (#SGA234, Silver & Gold Collection): Romo Fabrics, 800/338-2783, romofabrics.com, trade only. **Border wallpaper** ("Zingana"/ Wenge #T2-ZG-13): Wolf-Gordon, 800/347-0550, wolf-gordon.com, trade only. **Orange pillow fabric** on slipper chairs ("Donatella"/Arancio #010152T): Quadrille Wallpapers & Fabrics, 212/753-2995, quadrillefabrics.com, trade only. **Area rug** ("Homegrown Green" by Edward Barber and Jay Osgerby, Designer Collection): The Rug Company, 212/274-0444, therugcompany.info, trade only. **Sisal rug:** Data Carpet & Rug Corp., 516/352-8700. **Wall paint** ("Perennial" #405); **wall paint** ("Smoke Embers" #1466); **ceiling paint** ("Light Pewter" #1464): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Floor lamp** behind sofa ("Contra-Perno Adjustable Floor Lamp" #7003.35); **floor lamp** by slipper chairs ("E-Tenda Floor Lamp" #7011.13): Sonneman Lighting, 845/926-5469, sonnemanawayoflight.com. **Lamps** on console ("Nickel Sputnik Lamps"): Craig Van Den Brulle, 212/925-6760, craigvandenbrulle.com. **Track lighting** (#LV304, Halo): through Cooper Lighting, cooperlighting.com.

Atlanta Symphony Showhouse
Atlanta, Georgia

Interior designers: Doug Weiss, Douglas Weiss Interiors, 1145 Zonolite Road, Suite 5, Atlanta, GA 30306; 404/875-5544.

Page 58. Library—**Paneling** (cherry with mahogany stain): original to house. **Sofa** ("Laurence"; discontinued); **sofa fabric** ("Wellsbourne Paisley"/ Chesnut #2004023-68); **club chair** by mantel ("Corby"); **chair fabric** ("Velvet Strié"/Coral #2007146-12); **armless chair** by red console ("Claudette"); **chair fabric** ("Hammond"/Coral #2007196-12); **drapery** ("Patrician Ilk Canvas"/ Chocolate #2000206-68): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Rug** (designed by Doug Weiss): Douglas Weiss Interiors, 404/875-5544. **Coffee table** (custom, "Fleek Coffee Table" #15-0817): David Iatesta, 410/604-0360, davidiatesta.com, trade only. **End table** by sofa (19th-century cellarette): Parc Monceau, 404/467-8107, parcmonceauatl.com. **End table** by chair ("Gordon Occasional Table"): Madeline Stuart & Assoc., 310/657-8200, madelinestuart.com, trade only. **Red console** ("L'Eau Commode" #9128, The Laura Kirar Collection); **tree-branch lamp** ("Kim Lantern" #BSA115, The Bill Sofield Collection): Baker, 800/592-2537, bakerfurniture.com. **Mirror** ("Magni Mirror" #9116): Nancy Corzine, 212/223-8340, nancycorzine.com, trade only. **Chandelier** ("Alabaster Ceiling Fixture" #CA 120): J.H. Lighting & Brass Works Inc., 415/431-8154, jhlighting.com, trade only. **Tall glass lamp** on red console: South of Market, 404/995-9399, southofmarket.biz. **Urn** on coffee table: designer's collection.

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ON THE TABLE: CROWD-PLEASING STYLE

Designer: Skip Sroka, Sroka Design Inc., 7307 MacArthur Blvd., Suite 214, Bethesda, MD 20816-1014; 301/263-9100, srokadesign.com.

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KITCHENS: COMFORT COMES FIRST

Hampton Designer Showhouse
Bridgehampton, New York

Interior designer: Denyse Rinfret, Rinfret Interiors LLC, 99 Bourndale Rd. N., Manhasset, NY 11030; 516/365-7234, rinfretinteriors.com. **Builder; kitchen design:** George Gavalas, Gavalas Builders, P.O. Box 1821, 9 West Pond Drive, Bridgehampton, NY 11932; 631/537-8955, gavalasbuilders.com.

Pages 86—90. Kitchen—**Cabinetry and china cabinet** (custom design by George Gavalas): Gavalas Builders, 631/537-8955. **Floors:** Australian cypress. **Countertops:** Carrara marble. **Island countertop:** mahogany. **Farm sink:** Kohler, 800/456-4537, kohler.com. **Refrigerator:** Sub-Zero Inc., 800/222-7820, subzero.com. **Stove; wall oven:** Thermador, 800/656-9226, thermador.com. **Dishwasher:** Miele Inc., 800/843-7231, miele.com. **Cabinetry hardware** (brushed nickel); **faucets** (brushed nickel): Waterworks, 800/899-6757, waterworks.com. **Backsplash:** marble mosaic. **Bar stool:** English Country Antiques, 631/537-0606, ecantiques.com. **Hanging lanterns** over island: Ann-Morris Antiques, 212/755-3308.

Page 92. Dining area—**Settee:** Laurin Copen Antiques, 631/537-2802. **Wing chair; rattan dining chairs; dining table** (antique library table): English Country Antiques, 631/537-0606, ecantiques.com. **Settee fabric; wing-chair fabric:** Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Plaid fabric** on chair backs: Zimmer + Rohde, 866/627-6899, zimmer-rohde.com, trade only. **Chandelier:** ➤

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antique. **Rug:** Elizabeth Eakins Inc., 212/628-1950, elizabetheakins.com. **Drapery** (white linen): Westgate Fabrics, 800/527-6666, westgatefabrics.com. **Drapery trim:** Fabric Mill, 516/465-6400. **Paint** (custom color): Benjamin Moore, 888/236-6667. **Decorative painter:** Eileen Blanchard, 631/ 467-7542. **Art** (by Mark Humphrey): Mark Humphrey Gallery, 631/283-3113, markhumphreygallery.com.

Pages 96–105

GREEN SPACE: BUILT TO SAVE ENERGY

Designer: David Stitt, Stitt Energy Systems Inc., 1301 South 8th St., Rogers, AR 72756, 800/367-7374, stittenergy.com.

Exterior and interior—**Lap siding** ("CertainTeed Fiber Cement," 8¼-inch cedar lap): CertainTeed, 800/782-8777, certainteed.com. **Shingle siding** (James Hardie Shingle Siding: Striated/Even Butt); **board and batten** (James Hardie Panel Siding): James Hardie, 888/542-7343, jameshardie.com. **Window and corner trim** (LP "Smart Trim"): LP Building Products, 888/820-0325, lpcorp.com. **Solar domestic water heater:** Stitt Energy Systems Inc., 800/367-7374, stittenergy,com. **Foundation system** (ARXX Insulating Concrete Forms): ARXX Corp., 800/293-3210, arxxbuild.com. **Foam insulation:** BioBased Insulation, 800/803-5189, biobased.net. **Heating and cooling** (HVAC Carrier "Infinity System"): Carrier, 800/227-7437, residentialcarrier.com. **Energy recovery ventilator/air exchanger:** Venmar CES Inc., 866/483-6627, venmarces.com.

Page 98. Living room—**Paint** ("Pure Performance," custom color): Pittsburgh Paints, 800/441-9695, pittsburghpaints.com. **Fireplace** ("Sequoia"): Vermont Castings, vermontcastings.com. **Furnishings:** owner's collection.

Pages 99, 103. Kitchen—**Exterior doors:** ThermaTru, 800/843-7628, thermatru.com. **Interior doors** (5-panel "Shaker"): Masonite, masonite.com. **Plumbing:** Kohler, 800/456-4537, kohler.com. **Dishwasher:** Bosch, 800/866-2022, boschappliances.com. **Double oven:** Whirlpool, 800/253-1301, whirlpool.com. **Cooktop** ("Elite"); **hood** ("Elite"); **refrigerator** ("Elite"): Kenmore, 800/697-3277, kenmore.com. **Countertops:** Corian, 800/426-7426, simplicity.dupont.com. **Cabinets:** custom cabinet shop. **Backsplash:** Acoustic Ceiling Products LLC, 800/434-3750, acpideas.com. **Windows:** Chelsea, 800/424-3573, chelseabuildingproducts.com. **Table and chairs** (Attic Heirlooms): Broyhill, 800/327-6944, broyhillfurniture.com. **Bar stools:** Riverside Furniture, riverside-furniture.com. **Chandelier:** Lowes, lowes.com. **Pendant lights:** Lighting Emporium, 479/751-8184.

Other links—**Residential Energy Services Network, RESNET,** 760/806-3448, natresnet.org. **Energy Star,** 888/782-7937, energystar.gov. **OWL Energy Monitor,** 011 44 125 638 3430, theowl.com.

Pages 112–118

BODY & SOUL: EXPRESSLY MARRAKECH

Interior designer: Kathryn Ireland, Kathryn M. Ireland Textiles and Design, 1714 18th St., Santa Monica, CA 90404; 310/399-0300, kathrynireland.com. **Landscape designer:** Stephen Block, Inner Gardens, 6050 West Jefferson Blvd., Los Angeles, CA 90016; 310/838-8378, innergardens.com.

Page 112. Pool house—**Pillows** (from left: "Tangier," "Safi Suzani," "Fez Palm," "Marrakech"); **banquette cushions** ("Solid," Outdoor Collection): Kathryn M. Ireland Textiles and Design, 310/315-4351, kathrynireland.com. **Tiles:** Mosaic House, 212/414-2525, mosaichse.com.

Pages 114—116. Exterior/Garden—**Steamer chairs; director chairs; pillows; umbrella:** Inner Gardens, 310/838-8378. **Striped fabric** on steamer chair ("Multi-Color Stripe," Outdoor Collection); **yellow fabric** ("Abu"/Sunshine, Outdoor Collection); **fabric** on director's chairs ("Multi-Color Stripe" #AI400; "Solid"/Green #AI206; and "Solid"/Safron #AL238, Outdoor Collection): Kathryn M. Ireland Textiles and Design, 310/315-4351, kathrynireland.com. **Tiles:** Mosaic House, 212/414-2525, mosaichse.com.

Page 118. Bedroom—**Bed** ("Barley Twist Four-Poster Bed"); **tester fabric** ("Sheer Stripe"/ Yellow #ST601); **bedside lamps** ("Iron Balustrade Lamp"); **night stands** ("Italian Ebony Night Stand With Lock"); **wall covering, coverlet, and throw pillows on bed** ("Marrakech"); **fabric on yellow lampshade and red pillow shams** ("Tangier"); **upholstered chair** ("Rolled Armchair"); **fabric on chair and white lampshade** ("Casablanca"); **drapery** (100 per cent Italian linen); **sofa** ("Huntley Sofa"); **sofa fabric** ("Moroccan Stripe"/Teal #M-6172)**:** Kathryn M. Ireland Textiles and Design, 310/315-4351, kathrynireland.com. **Floor lamp** ("Tibetan Monk's Trumpet Floor Lamp"): Pat McGann Gallery, 310/657-8708, patmcganngallery.com. **Antique pillows:** Nathan Turner, 310/275-1209. **Carpets:** Amadi Carpets, 310/659-5353. **Moroccan tea set:** Berbere Imports, 310/842-3842, berbereimports.com. **Moroccan coffee table; Buddha:** Dan Marty Design, 310/652-6928, danmartydesign.com.

Pages 136–145

URBAN ELEGANCE

Interior designer: Eva Quateman, Eva Quateman Interiors, 220 W. Huron, Suite 2002, Chicago, IL 60610; 312/255-8800, evaquateman.com.

Pages 136—139. Living room—**Drapery** ("Dogale Vertical Stripe"/Gold; discontinued): Old World Weavers, 212/355-7186, trade only. **Chairs** by fireplace ("Rolled-Back Armchair" #2617-28): Julia Gray Ltd., 212/223-4454, juliagrayltd.com, trade only. **Chair fabric** ("Dogale Strié"/Plain Gold; discontinued): Old World Weavers, 212/355-7186, trade only. **Side tables** by chairs at fireplace (Paris Flea market): owner's collection. **Pillows** on chairs ("Dogale Vertical Stripe" and "Dogale Strié"/Plain Gold; discontinued): Old World Weavers, 212/355-7186, trade only. **Ottoman and sofa** (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800. **Ottoman and sofa fabrication:** Addison Interiors, 630/628-1345. **Ottoman and sofa-pillow fabric**: Pierre Frey, 212/213-3099, pierrefrey.com, trade only. **Trim** on ottoman (designed by Eva Quateman): Rogers Textiles & Trim, 773/745-6577, rogerstrims.com. **Tea table** in front of sofa ("Chinese Fret Coffee Table" #34-00490-4024): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **Glasses** on tea table: Branca, 312/787-1017, branca.com. **Small chairs** at tea table: owner's collection. **Fabric on small chairs and sofa pillows** ("Dogale Vertical Stripe" and "Dogale Manin Damask"; discontinued); **sofa fabric** ("Dogale Strié"/Plain Gold; discontinued): Old World Weavers, 212/355-7186, trade only. **Chaise** ("Ravello Recamier"): Schumacher, 312/527-4650, trade only. **Chaise fabric**: Pierre Frey, 212/213-3099. pierrefrey.com, trade only. **Small table** in front of chaise; **chest**; **Blackamoor** on side table: owner's collection. **Mirror** above chest: Mirror Fair, 212/288-5050, mirrorfair.com. **Palm tree** on chest: John Rosselli International, 212/772-2137, trade only. **Bergère** by chaise: owner's collection. **Bergère fabric** ("Dogale Vertical Stripe"; discontinued): Old World Weavers, 212/355-7186, trade only. **Lamps** on mantel: Remains Lighting, 312/527-1300. **Mirrored fire screen** (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800, evaquateman.com. **Fire-screen fabrication:** Armand Lee & Co., 312/455-1200, armandlee.com. **Box/side table** by sofa (designed by Eva Quateman): stand fabricated by Armand Lee & Co., 312/455-1200. **Box:** antique. **Chinese panels** behind sofa; **shells:** owner's collection. **Paint** ("Linen White"): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com.

Pages 140—141. Dining room—**Chandelier** (antique): Anna's Mostly Mahogany, 847/432-9151. **Table:** Spectrum Ltd., 202/544-5444, spectrum-ltd.com. **Chairs** ("Regency Chair" #406): Julia Gray Ltd., 212/223-4454, juliagrayltd.com, trade only. **Chair fabric** ("Surat"/Gold; discontinued): Nobilis, 800/464-6670, trade only. **Rug** (designed by Eva Quateman): fabricated by Village Carpets, 847/446-3800, villagecarpets.com. **Wall treatment:** Paul Minnihan Studios, 773/636-4672, paulminnihanstudios.com. **Mirror; console** under mirror: owner's collection. **Architectural drawings** (from Paris flea market): framed by Armand Lee & Co., 312/455-1200. **China** ("Gold Perl"): Nymphenburg, 312/787-7040, nymphenburg.com. **Crystal stemware** (Massena"): Baccarat, baccarat.com. **Sterling flatware** ("Hampton"): Tiffany & Co., tiffany.com. **Placemats and napkins:** Branca, 312/787-1017, branca.com. Library—**Couch, chair and footstool** (designed by Eva Quateman): fabricated by Addison Interiors, 630/628-1345. **Chair, footstool, and pillow fabric** ("Ocelot"/Teak, Café #10877-05): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Bookcase** (custom designed by Eva Quateman Interiors): ATS Design Studio, 773/435-1806, atsdesignstudio.net. **Rug** (designed by Eva Quateman): fabricated by Village Carpet, 847/446-3800, villagecarpets.com. **Tables** in front of couch: Martin Wood, 312/595-0500. **Paint** (custom): faux finishing by Paul Minnihan Studios, 773/636-4672.

Pages 142—143. Kitchen—**Cabinetry** (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800, evaquateman.com. **Cabinetry fabrication:** ATS Design Studio, 773/435-1806. **Cabinetry hardware:** Al Bar Wilmette, 866/823-8404, albar-wilmette.com. **Countertops:** honed Absolute Granite. **Subway tile** (beveled white limestone); **floor** (honed Absolute black and white limestone 12x12 inch); **sink; faucet; pot-filler faucet:** Waterworks, 800/899-6757, waterworks.com. **Wall-and-cabinetry paint** ("Off White" #2301.1 FB): Pratt & Lambert Paints, 800/289-7728, prattandlambert.com. **Cooktop; ovens:** Wolf, 800/332-9513, wolfappliance.com. **Chair** at desk: Pottery Barn, 800/922-5507, potterybarn.com. **Wall sconce:** Besselink & Jones, 011 44 207 351 4669, besselink.com. **Window blinds:** Nanik, nanikblinds.com. Portrait—**Sofa** (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800, evaquateman.com. **Sofa fabrication:** Addison Interiors, 630/628-1345. **Sofa fabric** ("Merryan"/Ink #D1162/03 by Designers Guild): Osborne & Little, 877/322-7420, osborneandlittle.com, trade only. **Pillow fabric** ("Allentown" #1773805-05): Fabricut, 800/999-5600, fabricut.com, trade only. Breakfast area—**Refrigerator; freezer; refrigerator drawers:** Sub-Zero Inc., 800/222-7820, subzero.com. **Chair-and-bench fabric** ("Allentown" #1773805-05): Fabricut, 800/999-5600, trade only. **Chairs** ("Bentwood X Chair"; discontinued; for similar, "Aaron Upholstered Chair"): Pottery Barn, 800/922-5507, potterybarn.com. **Stainless steel table** (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800. **Table fabrication:** Majestic Reproductions, 718/782-6155. **Sconces** ("Single Goose-Neck Wall Light"): Besselink & Jones, 011 44 207 351 4669, besselink.com. **Sconces** in butler's pantry ("Clandon Wall Light"): Vaughan Designs, 212/319-7070. vaughandesigns.com, trade only. **Faucet** in butler's pantry: Pottery Barn, 800/922-5507, potterybarn.com. **Barware** in butler's pantry: Branca, 312/787-1017, branca.com.

Pages 144—145. Master bedroom—**Wall treatment** (designed by Eva Quateman): Paul Minnihan Studios, 773/636-4672. **Bed** (custom- ➤

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ized, platform-style Regency bed): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **Bedding:** Pratesi, 312/943-8422. **Sunburst mirror** (discontinued): Schumacher, 312/527-4650, trade only. **Night tables** ("Neoclassical Table" #1720): Julia Gray Ltd., 212/223-4454, juliagrayltd.com, trade only. **Table lamps; barometer; armchair** by bed: owner's collection. **Armchair fabric** ("Scroll"/ Polar #ED85042-100, by Threads): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Window and window-seat fabric** ("Glazed Nice"/Snow #34324/1): Clarence House, 800/803-2850, clarencehouse.com, trade only. **Blinds:** Nanik, nanikblinds.com. **Small table** by windows (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800, evaquateman.com. **Upholstered chairs** by ottoman (discontinued): Henredon, 800/444-3682, henredon.com. **Chair-and-ottoman fabric** ("Fishnet"/Snow #295004-101, by Barbara Barry): Kravet, 888/457-2838, kravet.com, trade only. **Ottoman** (designed by Eva Quateman): Addison Interiors, 630/628-1345. **Fabric on round pillows** ("Scroll"/Polar, by Threads): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Secretary**: George N Antiques, 212/935-4005, georgenantiques.com. **Chaise** ("Ravello Recamier"): Schumacher, 312/527-4650, trade only. **Chaise fabric** ("Glazed Nice"/Snow): Clarence House, 800/803-2850, clarencehouse.com, trade only. **Small table** (designed by Eva Quateman): Eva Quateman Interiors, 312/255-8800. **Brackets:** owner's collection.

Pages 146–153

BARN AGAIN

Architect: Kevin Lichten, AIA, Lichten Craig Architects, LLP, 6 W. 18t St., 9th Floor, New York, NY 10011; 212/229-0200, ext. 120, lichtencraig.com. **Interior designer:** Joel Woodard, Director of Interior Design, Lichten Craig Architects, LLP, 6 W. 18t St., 9th Floor, New York, NY 10011; 212/229-0200 ext 111, lichtencraig.com. **Interior designer:** Susan North, vice president design, Schumacher, F. Schumacher & Co., 79 Madison Av., New York, NY 10016; 212/213-7717. Pages 146—147. Great room—**Sisal rug:** Merida Meridian, 800/345-2200, meridameridian.com. Available through Patterson, Flynn & Martin, 212/688-7700, pattersonflynnmartin.com, trade only. **Fireplace surround** (dished and distressed limestone): Paris Ceramics, 212/644-2782, parisceramics.com. **Firewood holder** (woven rush): M. Frederick, 866/446-1933, mfrederick.com. **Quilt** on wall (c. 1850 New York Beauty Quilt): Stella Rubin Antiques, 301/948-4187. **Vintage sofas:** George Smith, 212/226-4747, georgesmith.com. Available through Nest, 609/466-1515. **Table lamps** (Travertine marble): Nest, 609/466-1515. **Linen drum shades** (custom): Abat Jours, 212/753-5455. **Woven jute-top coffee tables:** Alba Interiors, 609/397-5205. **Pedestal table** (antique plank-top with reeded pedestal and carved base): Historical Materialism, 518/671-6151, historicalmaterialism.com. **Leather-top wooden benches:** The Orchard Hill Collection, 609/397-1188, orchardhillcollection.com. **Console tables** (hammered bronze): Nest, 609/466-1515. **Red carved wooden bowl:** ABC Carpet & Home, 212/473-3000, abchome.com. **Throw-pillow fabric** ("Nurata Embroidery Print"/Stone #174182); **throw-pillow fabric** ("Glenariff Linen Check"/Natural #62110): Schumacher, 800/523-1200, fschumacher.com, trade only. **Vintage striped bolster pillow:** owner's collection. **Fire screen and fire tools** (hand-forged): Rumford Fireplaces, 360/385-9974, rumford.com. **Hand-blown glass hurricanes:** Simon Pearce, 800/774-5277, simonpearce.com. **Antique wooden horse:** M. Frederick, 866/446-1933, mfrederick.com. **Onyx bowl:** Mecox Gardens, 631/287-5015, mecoxgardens.com. **Wing chair** (custom): Furniture Masters, 718/599-0771, furnituremastersinc.com. **Wing-chair fabric** ("Alpaca Velvet"/Praline #55272): Schumacher, 800/523-1200, fschumacher.com, trade only. Great room table shot—**Lidded zinc urn:** Wisteria, 800/320-9757, wisteria.com. **Antique carved wooden horse:** M. Frederick, 866/446-1933, mfrederick.com. **Onyx bowl and box:** Mecox Gardens, 631/287-5015, mecoxgardens.com. **Horn-handled magnifying glass:** Rural Residence, 518/822-1061. **Bubble-glass newel post finial; table** (antique plank-top center table with reeded pedestal and carved base): Historical Materialism, 518/671-6151, historicalmaterialism.com. **Leather-top wooden benches:** The Orchard Hill Collection, 609/397-1188, orchardhillcollection.com. Pages 148—149. Living room—**Sofa** ("Maxwell Upholstered Sofa"): Restoration Hardware, 800/910-9836, restorationhardware.com. **Throw-pillow fabric** ("Jute Herringbone"/Straw #3469001); **throw-pillow fabric** ("Sagaponic Linen Stripe"/Charcoal #54155); **drapery** ("Ramsey Jute Plain"/Natural #55930): Schumacher, 800/523-1200, fschumacher.com, trade only. **Vintage ikat throw pillows:** owner's collection. **Sisal rug:** Merida Meridian, 800/345-2200, meridameridian.com. Available through Patterson, Flynn & Martin, 212/688-7700, trade only. **Coffee table** (wood and iron brickmaker's table): Mix, 518/828-1707. **Carved side chair** (1930s, limed oak): Nest, 609/466-1515. **Table lamps; Mission table:** Broadmoor Antiques, 609/397-8802. **Linen drum shades** (custom): Abat Jours, 212/753-5455. **Square brown-and-white porcelain dish:** Marc Blackwell, marcblackwell.com. **Abstract iron sculpture on Mission table** (by Paul Evans): Donzella 20th Century Gallery, 212/965-8919, donzella.com. **Abstract painting:** owner's collection. **Secretary** (antique, English walnut burl): Ann-Morris Antiques, 212/755-3308. **Woven storage basket:** Privet House, 860/868-1800. **Gilded starburst mirror** (antique): Lamberty of London, 011 44 207 823 5115, lamberty.co.uk. **Ceramic vases:** Mitchell Gold+Bob Williams, mgbwhome.com. **Iron drapery hardware:** Morgik Metal Design Inc., 212/463-0304, morgik.com. Portrait—**Wing chair** (custom): Furniture Masters, 718/599-0771. **Wing-chair fabric** ("Alpaca Velvet"/Praline #55272): Schumacher, 800/523-1200, fschumacher.com, trade only. Breakfast room—**Breakfast table** (antique): Sentimento Antiques, 212/750-3111, sentimentoantiques.com. **White-painted dining chairs** ("Village"): Crate & Barrel, 800/967-6696, crateandbarrel.com. **Sisal rug:** Merida Meridian, 800/345-2200. Available through Patterson, Flynn & Martin, 212/688-7700, pattersonflynnmartin.com, trade only. **Antique hay fork:** Ann-Morris Antiques, 212/755-3308. **Woven rush basket:** Mecox Gardens, 631/287-5015, mecoxgardens.com. **Galvanized flower tub:** Urban Cottage, 908/719-2200. Exterior—**Stainless steel French grape hods:** Avant Garden, 914/764-0010, avantgarden.com. Pages 150—151. Kitchen—**Dual-fuel range** (48-inch): Wolf, 800/332-9513, wolfappliance.com. **Range hood** (stainless steel): Viking, 888/845-4641, vikingrange.com. **Faucets** (polished nickel, by Perrin & Rowe): Rohl, 800/777-9762, rohlhome.com. **Pendant lights:** Schoolhouse Electric Co., 212/226-6113, schoolhouseelectric.com. **Iron stools:** Wisteria, 800/320-9757, wisteria.com. **Roman-shade fabric** ("Barnes Ticking Stripe/Red #3468000): Schumacher, 800/523-1200, fschumacher.com, trade only. **Kilim rug** (antique): Marla Mallett Textiles, 877/542-0841, marlamallett.com. **Wing chair** (upholstered in white linen): Duane Antiques, 212/625-8066, duaneantiques.com. **Plank-top pine server** (antique): Painted Porch Antiques, 413/229-2700, paintedporch.com. **Galvanized sap buckets** (antique): Urban Cottage, 908/719-2200. **Carafe:** ABC Carpet & Home, 212/473-3000, abchome.com. **Cake pedestal** (antique ironstone): And George, 434/244-2800, andgeorge.com. Pages 152—153. Master bedroom—**Hammered canopy bed** ("Marco"): Oly, 775/336-2100, olystudio.com, trade only. Available through Mecox Gardens, 631/287-5015, mecoxgardens.com. **Linen gauze canopy fabric** ("Cordelia Sheer"/ Parchment #55970); **bolster-pillow fabric** ("Bagan"/Peacock #62653); **bedspread fabric** ("Thayer Quilted Linen"/Parchment #62150): Schumacher, 800/523-1200, fschumacher.com, trade only. **Bed linens** (custom): E. Braun & Co., 212/838-0650, ebraunandco.com. **Neoclassical baluster lamps:** Wisteria, 800/320-9757, wisteria.com. **Oil painting** over bed (Untitled, by Hugh Campbell, c. 1930); **abstract painting** on bedside table: owner's collection. **Bedside table** (antique pine): Country House Antiques, 908/277-3400. **Round bedside table** (antique, weathered oak): Sentimento Antiques, 212/750-3111, sentimentoantiques.com. **Small bench:** Duane Antiques, 212/625-8066, duaneantiques.com. **Bench fabric** ("Cumulus"/Spark #62626): Schumacher, 800/523-1200, fschumacher.com, trade only. **Sisal rug:** Merida Meridian, 800/345-2200. Available through Patterson, Flynn & Martin, 212/688-7700, pattersonflynnmartin.com, trade only. **Herringbone cotton bed throw:** M. Frederick, 866/446-1933, mfrederick.com. **Kilim runner** (antique): Marla Mallett Textiles, 877/542-0841, marlamallett.com. Master bathroom—**Vanity:** Porcher, 800/359-3261, porcher-us.com. **Faucets** (polished nickel, by Perrin & Rowe): Rohl, 800/777-9762, rohlhome.com. **Medicine cabinet** (#ADCB46): Waterworks, 800/899-6757, waterworks.com. **Sconces** ("Loft Light"/polished nickel #UA0040 IS): Urban Archaeology, 212/431-4646, urbanarchaeology.com. **Towel basket; wastepaper basket:** Mecox Gardens, 631/287-5015, mecoxgardens.com. **Cotton floor mat:** Restoration Hardware, 800/910-9836, restorationhardware.com. **White porcelain bathtub** ("Vintage"): Kohler, 800/456-4537, kohler.com. **Faucets** (polished nickel, by Perrin & Rowe): Rohl, 800/777-9762, rohlhome.com. **Framed antique engraving:** owner's collection. **Woven rush tray:** Mecox Gardens, 631/287-5015. Great room reading loft—**Etagères** (wood and iron): Randall Tysinger for EJ Victor, 828/437-2608, ejvictor.com. **Kilim-upholstered club chairs:** George Smith, 212/226-4747, georgesmith.com. **Painted coffee table:** Julian Gage Home Collection, 908/439-3144, juliangage.com. **Photograph** (*De Walt on Barn Swing,* by Peter Margonelli): Peter Margonelli, 212/941-0380, petermargonelli.com. **Mercury glass vase:** Wisteria, 800/320-9757, wisteria.com. **Woven cane storage baskets:** William Wayne & Co., 212/288-9243, william-wayne.com. **Side table** (antique ice box): Sentimento Antiques, 212/750-3111, sentimentoantiques.com. **Braided jute rug:** Merida Meridian, 800/345-2200. Available through Patterson, Flynn & Martin, 212/688-7700, pattersonflynnmartin.com, trade only. **Red faux crocodile tray:** M. Frederick, 866/446-1933, mfrederick.com. **Vintage striped pillow:** owner's collection.

Pages 154–163

SINGING IN THE RAIN

Architect (original): Halsey Jones (deceased). **Architect** (remodel): Hilary Mackenzie, Mackenzie Architecture, 2827 N.E. Martin Luther King Jr. Blvd., Portland, OR 97212; 503/282-4035, mackenziearchitecture.com. **Interior designer:** Henry Brown, Henry Brown Interiors, 1825 N.W. Vaughn, Suite A, Portland, OR 97209; 503/274-0966. **Retail store:** Bedford Brown, 1825 N.W. Vaughn St., Portland, OR 97209; 503/227-7755, bedfordbrown.com. **Landscape designer ➤**

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(original): Wallace K. Huntington, Huntington & Kiest, 2892 N.W. Upshur St., Portland, OR 97210; 503/222-3383. **Builder:** Jon Lee Contracting & Construction, 1640 S. Carriage Way, West Linn, OR 97068; 503/679-1999, jonlee.cc.
Pages 154—155. Living room towards fireplace—**Sofa** (custom): MCF Design & Mfg., 503/691-1554. **Fabrication:** Mike Manion Co., 503/274-9060. **Sofa fabric** ("Couture Bouclette #4"/Pale Pewter #9689/01): Glant Textiles Corp., 800/884-5268, glant.com, trade only. **Trim** on sofa pillows (discontinued): Donghia Furniture/Textiles Ltd., 914/662-2377, donghia.com, trade only. **Coffee table** (custom): Mike Manion Co., 503/274-9060. **Chairs** flanking coffee table (discontinued): Wicker Works, 415/970-5400, thewickerworks.com, trade only. **Chair-seat cushions** ("Campanelle"/Apricot Monotones and Silvery Gold #5374): Fortuny, 212/753-7153, trade only. **Upholstered chairs** (custom): Mike Manion Co., 503/274-9060, manioncompany.com. **Chair fabric** ("Couture Bouclette #4"/Pale Pewter #9689/01): Glant Textiles Corp., 800/884-5268, glant.com, trade only. **Ottoman** (discontinued): Wicker Works, 415/970-5400, thewickerworks.com, trade only. **Ottoman fabric** ("Moire Line"/ Pumice #28697-1616): Kravet, 888/457-2838, kravet.com, trade only. **Table** between upholstered chairs; **chandelier**: owner's collection. **Floor-to-ceiling screen** between living and dining areas (custom design by Henry Brown): Henry Brown Interiors, 503/274-0966. **Fabrication:** Mike Manion Co., 503/274-9060. **Rug** (white cowhides): S.H. Frank & Co., 415/863-6244. **Arm wall sconces:** Bedford Brown, 503/227-7755. **Art** above fireplace (by Fay Jones): The Laura Russo Gallery, 503/226-2754, laurarusso.com. **Chests** flanking fireplace (custom): Mike Manion Co., 503/274-9060. **Zinc capitals** on chests: Ed Hardy Antiques, 415/626-6300, edhardysf.com. **Chairs** in front of fireplace ("Emma Side Chair," in custom finish): Oly, 775/336-2100, olystudio.com, trade only. Available through Bedford Brown, 503/227-7755. **Custom finish** on "Emma Side Chair": by Yvonne Hanks, Yvonne's Specialty Finishes, 503/201-4758. **Fabric on "Emma" chair** ("Cavallini/Snow Leopard #CS01): Edelman Leather, 800/886-8339, edelmanleather.com, trade only. **Windows:** Mercer Windows, 888/896-8610, mercerwindows.com. **Paint** ("Tequila" #8672W): Miller Paint Co., 503/233-4491, millerpaint.com. **Floor lamps and shades** ("Buster"/polished nickel #2057W): Robert Abbey Inc., 828/322-3480, robertabbey.com, trade only. **Table** to right of gray sofa (antique): Bedford Brown, 503/227-7755. **Drapery** ("Somerset"/ Puddle #910038-10); **drapery trim** ("Somerset"/Porcelain #910038-01): Rogers & Goffigon, 203/532-8068, trade only. Table between club chairs—**Table lamp** (Han Dynasty); **shagreen eyeglass** (antique, New Guinea): owner's collection. **Mounted circles** (bone, antique, New Guinea currency); **shagreen collection** (contemporary French); **rotunda miniature** in bone (contemporary); **boxes:** Bedford Brown, 503/227-7755, bedfordbrown.com.
Pages 156—157. Living room towards piano—**Leather chaise** (custom): MCF Design & Mfg., 503/691-1554. **Leather upholstery** ("Venice Camel"): S.H. Frank & Co., 415/863-6244. **Tall candleholders** (antique): Bedford Brown, 503/227-7755, bedfordbrown.com. **Round table** by chaise (antique, Chinese); **Asian head sculpture** (antique, Thailand): owner's collection. **Table lamp:** Wicker Works, 415/970-5400, trade only. **Mounted bracelet** (antique, African): Bedford Brown, 503/227-7755. Bar area of living room—**Wing chairs** (custom): Recovering the Northwest, 503/777-0742. **Chair fabric** ("Somerset"/Puddle #910038-10): Rogers & Goffigon, 203/532-8068, trade only. **Black-and-white pillows** on wing chairs ("Carré Royal"/Blu #33025/4): Clarence House Inc., 800/803-2850, clarencehouse.com, trade only. **Table**: owner's collection. **Flooring** (hand-scraped, pickled white oak): Bentley Wood Flooring, 360/256-7715. **Art** (by Rick Austin): Mark Woolley Gallery, 503/224-5475. **Mirror** (custom, antique French frieze); **candleholders** (antique, Chinese altar sticks): owner's collection. **Mirror fabrication:** Don Hartwig, Don Hartwig Custom Framing, 503/526-0845. **White jar lamps:** Bedford Brown, 503/227-7755, bedfordbrown.com. **Windows and doors:** Benson Industries, 503/226-7618. Front exterior—**Lights on stone columns:** old Portland street lamps. **Paint** ("Metal Shavings" #8775D): Miller Paint Co., 503/233-4491.
Pages 158—159. Dining room—**Tables** (custom design by Henry Brown): through Mike Manion Co., 503/274-9060. **Chairs** ("Nicholas III," discontinued): Wicker Works, 415/970-5400, thewickerworks.com, trade only. **Chair fabric** (discontinued): Rogers & Goffigon, 203/532-8068, trade only. **Trim** ("Venus Gimp"): Samuel & Sons, 212/704-8000, trade only. **Orchid pots** (antique) on table with orchids; **candlesticks** (antique); **stone pedestals; architectural pieces** on pedestals (18th-century Portuguese, zinc); **mirrors:** Bedford Brown, 503/227-7755, bedfordbrown.com. **Art** (by Michele Russo): The Laura Russo Gallery, 503/226-2754, laurarusso.com. **Wall paint** ("Tequila" #8672W): Miller Paint Co., 503/233-4491, millerpaint.com. **Flooring** (hand-scraped, pickled white oak): Bentley Wood Flooring, 360/256-7715. Entry table to dining room—**Table** (antique, Italian); **side chairs** (antique, shield-back chairs): owner's collection. **Side-chair fabric** ("Seaton Stripe"/Salt & Pepper #1161/06): ClassicCloth, 785/434-7200, trade only. **Glass lamps** on table: Wicker Works, 415/970-5400, thewickerworks.com, trade only. **Mirror** (vintage, French); **contemporary plaster plaques** flanking mirror; **antique Chinese porcelain** on table: Bedford Brown, 503/227-7755.
Pages 160—161. Kitchen—**Range:** DCS Appliances, 800/433-8466, dcsappliances.com. **Dishwasher:** Miele Inc., 800/463-0260, miele.com. **Refrigerator:** Sub-Zero Inc., 800/222-7820, subzero.com. **Range hood; utensil organizers:** Sur La Table, 800/243-0852, surlatable.com. **Backsplash wall** above stove: stainless steel. **Countertops:** concrete. **Cabinets** (design by Henry Brown): fabricated by Arbuckle Cabinet Shop, 503/659-0765. **Cabinet finish:** strié. **Cabinet pulls:** Chown Hardware, 503/243-6501. **Sink:** Franke Kitchen Systems Division, 800/626-5771, frankeksd.com. **Faucet:** KWC Faucets Inc., 888/592-3287, kwcfaucets.com. **Glass jars; pottery; counter stools:** Bedford Brown, 503/227-7755, bedfordbrown.com. **Art** by window (antique Vietnamese plates in plexi boxes): owner's collection. **Wall paint** ("Tequila" #8672W): Miller Paint Co., 503/233-4491, millerpaint.com.
Pages 162—163. Den/guest bedroom—**Daybed** (custom): MCF Design & Mfg., 503/691-1554. **Daybed fabric; drapery; chair and ottoman fabric** ("Drill"/Leeward #91029-05): Rogers & Goffigon, 203/532-8068, trade only. **Trim** ("Venus Gimp"): Samuel & Sons, 212/704-8000, trade only. **Monkey prints** above daybed; **chair and ottoman**: owner's collection. **Floor lamps** (bronze); **Asian side table** (antique); **accessories:** Bedford Brown, 503/227-7755, bedfordbrown.com. **Pedestal table**; **armless side chair**: Portland Antiques, no longer in business. **Art** above pedestal table (by Jeff Bertoncino): Udinotti Gallery, 480/946-7056, jeffbertoncino.com. **Carpet:** sisal. **Paint:** custom, to match fabric. **Desk:** owner's collection. **Desk chair** ("Carlyle"): Wicker Works, 415/970-5400, thewickerworks.com, trade only. **Zebra-style area rug:** Bedford Brown, 503/227-7755, bedfordbrown.com. Guest bedroom—**Bed** (custom): Trio Furniture, 503/233-0799, triofurniture.com. **Bedding and shades** ("Island Grid"/Bone #9607-01): Glant Textiles Corp., 800/884-5268, glant.com, trade only. **Stools** at end of bed (discontinued): Wicker Works, 415/970-5400, thewickerworks.com, trade only. **Carpe**t (sisal, "Tiger Eye"/Linen): Masland Carpets Inc., 800/633-0468, maslandcarpets.com. **Coral; lamps:** Bedford Brown, 503/227-7755. **Bedside tables** ("Mado End Table"): Donghia Furniture/Textiles Ltd., 914/662-2377, donghia.com, trade only. **Photographs** (by Ron van Dongen): Elizabeth Leach Gallery, 503/224-0521. **Paint** ("Simply White" #2143-70): Benjamin Moore & Co., 888/236-6667. Master bedroom—**Upholstered bed:** MCF Design & Mfg., 503/691-1554. **Drapery and bed upholstery** ("Montana"/Mole #910017/02; discontinued): Rogers & Goffigon, 203/532-8068, trade only. **Bedding:** French Quarter Linens, 888/200-7498, frenchquarterlinens.com. **Paint:** custom. **Carpet** (sisal, "Tiger Eye"/Linen): Masland Carpets Inc., 800/633-0468, maslandcarpets.com. **Marble-topped chest** (antique); **art** to left of chest (pen and ink drawings by Rick Potestio); **mirror** (antique); **box** (antique English sewing box); **dahlias in vases on black trays:** owner's collection. **Lamp** on chest: Wicker Works, 415/970-5400, trade only. **Blackamoor figure; Chinese black jars; stone pedestal table:** Bedford Brown, 503/227-7755. **Chairs** (antique, Klismos-style): Ed Hardy Antiques, 415/626-6300, edhardysf.com. **Chair fabric** (discontinued): Clarence House Inc., 800/803-2850, clarencehouse.com, trade only. **White armoire** (custom): Mike Manion Co., 503/274-9060, manioncompany.com. **Iron bedside tables** ("Vesuvius"; discontinued): Donghia Furniture/Textiles Ltd., 914/662-2377, donghia.com, trade only.

Pages 164–173
CASA, SWEET CASA

Interior designers: Anne-Marie Midy and Jorge Almada, Casamidy, Hospicio 2, San Miguel de Allende, gto 37700, Mexico; 011 52 415 152 0403, casamidy.com.
Pages 164—165. Living room—**Art** (by Marie-Jose Marin); **upholstered chairs; upholstered settee; drapery; fire screen; accessories:** owner's collection. **Leather console; coffee tables** (Rue Conde Collection); **mirror; drapery:** Casamidy, 011 52 415 152 0403, casamidy.com. **Tile:** original to house.
Pages 166—167. Entry—**Doors** (clad in *exvotos* and *milagros*); **console:** owner's collection. **Hanging light** ("Panier Lantern" in nickel plate with linen shade, Ixelles Collection); **grommet mirror; pedestal table:** Casamidy, 011 52 415 152 0403, casamidy.com. **Tile flooring:** original to house. Terrace—**Chair** ("Armchair," La Laja Collection); **lanterns**: Casamidy, 011 52 415 152 0403, casamidy.com. **Pots:** owner's collection. Dining room—**Table** with metal top (Hacienda Collection); **mirrors** (Altavista Collection): Casamidy, 011 52 415 152 0403, casamidy.com. **Altar** (antique); **Bronze light fixture** (Danish); **church candle stand** (antique); **chairs** (purchased locally): owner's collection.
Pages 168—169. Master suite terrace—**Settee** (Varenne Collection, in "Tuscan Canvas" by Sunbrella); **tray table** (Symi Collection): Casamidy, 011 52 415 152 0403, casamidy.com. **Donkey** (antique); **equipale chairs; pillows:** owner's collection. Garden—**Tepee** ("Tuscan Canvas" #5417): Sunbrella, sunbrella.com. **Umbrella:** Costco, costco.com.
Pages 170—171. Master bathroom—**Mural; table:** owner's collection. **Tiles:** original to house. Master bedroom—**Headboard** (in tin, Hacienda Collection); **nightstands** with mirror tops (Ixelles Collection); **light fixture** ("Panier"/Black, Ixelles Collection): Casamidy, 011 52 415 152 0403, casamidy.com. **Hanging lamps** (designed by Anne-Marie Midy); **"Andamio" bench:** Casamidy, 011 52 415 152 0403, casamidy.com. **Door detail;** ➤

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bedding; art; accessories: owner's collection. Pages 172—173. Guest suite—**Chair** ("Opera Side Chair," upholstered in silk, Varenne Collection): Casamidy, 011 52 415 152 0403, casamidy.com. **Desk** (flea-market find); **column; cast-iron tub; sconces** (antique); **hanging lantern** (antique); **accessories:** owner's collection. **Floor tiles:** original to house. Family room—**Furnishings and accessories:** owner's collection

Pages 174–182
ALL IN GOOD FUN

Architect: Craig Hampton, Craig S. Hampton Inc. 46 Mallard Ct., Magalia, CA 95954; 949/209-8883, craigshampton.com. **Interior designer:** Wendi Young, Wendi Young Design, 3334 E. Coast Hwy, Suite 378, Corona Del Mar, CA 92625; 949/642-1099, wendiyoung.com. **Landscape designer:** Molly Wood, Molly Wood Garden Design, 1660 Orange Ave., Costa Mesa, CA 92627; 949/548-1611, mollywoodgardendesign.com. **Contractor:** Kent Johnsen, Renaissance Custom Builders, 177 Riverside Ave., Suite F-1050, Newport Beach, CA 92663; 949/278-3381, rcb-inc.com.
Pages 174—175 Courtyard—**Zinc-topped tables:** Wisteria, 800/320-9757, wisteria.com. **Wicker chairs:** owner's collection. **Chair-seat fabric** ("Fleur"/Paradise #5205-3802): Nomi Fabrics, 831/728-4335, nomiinc.com, trade only.
Exterior—**Railings:** Kent Johnsen, Renaissance Custom Builders, 949/278-3381. **Paint** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656. ralphlaurenpaint.com. **Shutters:** mahogany. **Wall lanterns:** Troy Lighting, 626/336-4511, troy-lighting.com.
Pages 176—177. Living room—**Sofa**: owner's collection. **Sofa fabric** ("Toucans"/Document #2202177; discontinued): Lee Jofa, 80/453-3563, leejofa.com, trade only. **Pair of upholstered chairs** ("Buckley Chair" #155-34, by Dapha): Baker, 800/592-2537, bakerfurniture.com. **Chair fabric** ("Fantasia"/Vendanges #4536-06, by Manuel Canovas): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Chair** by mantel ("Wellington Reading Chair" by Greystone): company no longer in business. **Faux-zebra fabric** ("Leonore Zebra"/Natural #DE00014347): Old World Weavers, 212/355-7186, trade only. **Needlepoint pillow** on reading chair (custom): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Pillow trim:** Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Vintage chair** ("Italian Brushed Steel Chair"): Thomas Lavin, 310/278-2456, trade only. **Leather fabric on chair** ("Smooth & Silky"/Kiwi #9300-04): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Coffee table** ("Bronuso Cocktail Table" #4052): The Squires Co., 310/652-8108, trade only. Available through Kneedler-Fauchère, 800/421-4602, trade only. **Seagrass rug** (Botanical Blends Collection): Fibreworks, 502/499-9944, fibreworks.com. **Mantel** (custom design by Wendi Young): Wendi Young Design, 949/642-1099. **Hand-painting** on mantel: Leah Vasquez, Leah's Fine Art, 949/494-5787, leahsart.com. **Art** above mantel: through Miriam Smith, Art Resource Group, 714/371-0101. **Sconces** flanking art ("Tole Flora Sconces" #42-9818): David Iatesta, 410/604-0360, davidiatesta.com, trade only. **Table** to left of mantel (antique): Dan Marty Design, 310/652-6928. **Lamp** on table (J. Lawrence resin lamp): through Blake House, 949/831-8292, trade only. **Table** to right of mantel (antique): Dan Marty Design, 310/652-6928. **Window treatment** ("Ibiza Sheer"/Natural #83496-050): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Shell fringe** on window treatment: Samuel & Sons, 212/704-8000, trade only. **Wall paint** (custom): Sherwin-Williams, 800/474-3794, sherwin-williams.com. **Ceiling and trim paint** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com. Dining room—**Pedestal table** ("Tula Expanding Dining Table 180"): Ebanista, 800/570-1087, ebanista.com, trade only. **Upholstered dining chairs** ("Brooke Armchair" #1009-A): Dessin Fournir, 785/434-2777, trade only. **Chair fabric** ("Boutique Stripe"/Bermuda): Beacon Hill, 800/333-3777, beaconhilldesign.com, trade only. **Side chairs** ("Cardigan Arm Chair"): Ebanista, 800/570-1087, ebanista.com, trade only. **Seat-cushion fabric** on cane chairs ("Balthazar Damask"/Gold, Red): F. Schumacher, fschumacher.com, trade only. **Drapery** ("Ivy"/Pumpkin): Galbraith & Paul, 215/508-0800, galbraithandpaul.com, trade only. **Chandelier** ("Pamplona" #8027): Reborn Antiques, 310/289-7785, rebornantiques.net. **Area rug** (Pakistani): Aga John Oriental Rugs, 310/657-0890, agajohncarpets.com, trade only. **Candlestick** on mantel: owner's collection. **Art** on mantel: through Miriam Smith, Art Resource Group, 714/371-0101. **Mirror** over mantel: Campbell Glass, 323/735-0021, campbellglass.com. **Wall paint** ("Summer Day" #SW6662): Sherwin-Williams, 800/474-3794, sherwin-williams.com. **Ceiling and trim paint** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com.
Pages 178—179. Family room—**Sofas** (designed by Wendi Young): Wendi Young Design, 949/642-1099. **Fabrication:** Steve Madril Designs, 714/532-1700. **Sofa fabric** ("Penumbra".Vision): Joseph Noble 214/741-8100, josephnoble.com, trade only. **Rattan armchairs** ("Kyle Wide Chair" #2610-38): Stanford Furniture, 828/459-1992, stanfordfurniture.com. **Floral fabric** on armchairs ("Hippolyta"/Blue, Cherry, Green #FD196 by Mulberry; discontinued): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Bamboo table** between rattan chairs; **ottoman; ottoman fabric**: owner's collection. **Lamp** on bamboo table (#4-34): Dos Gallos Furniture, 323/851-9117, dosgallos.com. **Coffee table** (antique, teak): PierceMartin, 800/334-8701, piercemartin.com, trade only. **Area rug** (Tibetan): Aga John Oriental rugs, 310/657-0890, agajohncarpets.com, trade only. **Drapery** ("Les Papillons Exotique"/Cream, Rusty Brown): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Fan** ("Islander"): Fanimation, 888/567-2055, fanimation.com. **Tray table/bar** ("Sussex Butler's Tray" #804-25): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Art** over mantel (*Beach Girls*): Lahaina Galleries, 800/228-2006, lahainagalleries.com. **Barrel** by mantel: Kim 3 Antiques, 310/360-9829. **Hand-painted panels** on built-in ("Madagasgar"): Leah Vasquez, Leah's Fine Art, 949/494-5787, leahsart.com. **Wall covering** ("African Raffia"/Corsica Natural #3418, Madagascar Raffia II Collection): Phillip Jeffries, 973/575-5414, phillipjeffries.com, trade only. **Ceiling paint** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com. **Doors** to patio: Kent Johnsen, Renaissance Custom Builders, 949/278-3381. Kitchen—**Cabinetry; island:** Mike Joyce, Big Sky Design, 714/894-4570. **Countertops:** Calacata Gold Marble. **Cooktop; microwave:** Dacor, 800/772-7778, dacor.com. **Faucet:** Newport Brass, 949/417-5207, brasstech.com. **Bar stools:** owner's collection. **Bar-stool cushions** ("Brighton Taffeta Stripe"/Red #50590): Schumacher, fschumacher.com, trade only. **Refrigerator panels** (custom designed by Wendi Young): Wendi Young Design, 949/642-1099. **Fabrication:** Big Sky Design, 714/894-4570. **Ceiling lights** ("Independence"/Semi Flush): Hudson Valley Lighting, 845/565-3635, hudsonvalleylighting.com. **Wall covering** ("African Raffia"/Corsica Natural #3418, Madagascar Raffia II Collection): Phillip Jeffries, 973/575-5414, phillipjeffries.com, trade only. **Ceiling paint and finish on cabinetry** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com. **Art:** through Diane Nelson, Scape Gallery, 949/723-3406, scapesite.com. **Sconces** flanking art (custom, #ULWL-107): Unique Lamps, 562/427-4885, uniquelampsonline.com, trade only. Breakfast area—**Table** (antique): Susanne Hollis Inc., 626/441-0346, susannehollis.com. **Red bamboo chairs** ("Regency Side Chair" #8249CU): Ficks Reed, 513/985-0606, ficksreed.com. **Chair-seat fabric** ("Bali Hai"/Beige, Gold #10834-01): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Chandelier:** owner's collection. **Bi-fold doors** to loggia: Kent Johnsen, Renaissance Custom Builders, 949/278-3381.
Pages 180—181. Bedroom—**Bed** ("British Colonial Jackwood Bed with Canopy" #FR-8422): Susanne Hollis Inc., 626/441-0346, susannehollis.com. **TV cabinet with electronic lift** at end of bed (custom designed by Wendi Young): Wendi Young Design, 949/642-1099. **Fabricaton:** Hermann Weingand, Weingand Custom Furniture, 818/765-6362. **Area rug** ("Wainscott Stripe"/Tan): Mimi London, 310/855-2567, mimilondon.com. **Bed cover:** Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Bolster pillow** ("Bamboo"/Kiwi #3000/04): Rose Tarlow-Melrose House, 323/651-2202, rosetarlow.com, trade only. **Euro shams** ("Tapa"/Lime #402N42): Raoul Textiles, 805/965-1694, raoultextiles.com, trade only. **Bedside chests** ("Indochine 3-Drawer Dresser" #IM005): Grange Furniture inc., 800/472-6431, grange.fr. **Table lamps** (antique): Chapman Radcliff Home, 310/659-8062, chapmanradcliffhome.com. **Sofa** (custom designed by Wendi Young): Wendi Young Design, 949/642-1099. **Fabrication:** Steve Madril Designs, 714/532-1700. **Sofa fabric** (discontinued): owner's collection. **Chair** at end of bed: Lee Stanton Antiques, 310/855-9800. **Fan:** Casablanca Fan Co., 888/227-2178, casablancafanco.com. **Drapery** (smocked panels): Plantation House, no longer in business. **Blinds** ("Rustic Bamboo by Grand Design): Design Line Drapery Mfg., 714/259-7702. **Wall paint** ("Rainwashed" #SW6211): Sherwin-Williams, 800/474-3794, sherwin-williams.com. **Ceiling and trim paint** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com.
Massage area—**Drapery at door** ("Paradiso"/Palm #407N75): Raoul Textiles, 805/965-1694, raoultextiles.com, trade only. **Linen skirt** (custom designed by Wendi Young): Wendi Young Design, 949/642-1099. **Linens:** Peacock Alley, 800/810-0708, peacockalley.com. **Wall paint (**custom): Sherwin-Williams, 800/474-3794, sherwin-williams.com. **Trim paint** ("Roadster White" #WW31): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com.
Page 182. Loggia—**Settees** (custom design by Wendi Young): Wendi Young Design, 949/642-1099. **Settee fabric** ("Jacquard Encore"/Yellow; discontinued): Giati Designs Inc., 805/684-8349, trade only. **Coffee table**; **art** over fireplace: owner's collection. **Area rug:** Restoration Hardware, 800/910-9836. **Mantel:** James Brunning, Ultima Tile, 949/493-7899. **Fireplace surround** ("Madeira Marble Tile"): Walker Zanger, 877/611-0199, walkerzanger.com. **Lanterns** flanking fireplace ("Bolario Lantern" #7004): Reborn Antiques, 310/289-7785, rebornantiques.net. **Drapery:** Scalamandré, 800/932-4361, trade only. Veranda (portrait)—**Wooden chair** ("Garden Lazy Chair With Double Arms" #CHA557T, Colonial Collection): RD Imports, 310/324-8101, rdimports.com.

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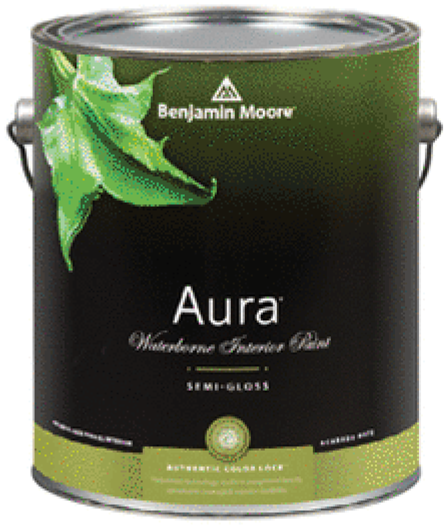

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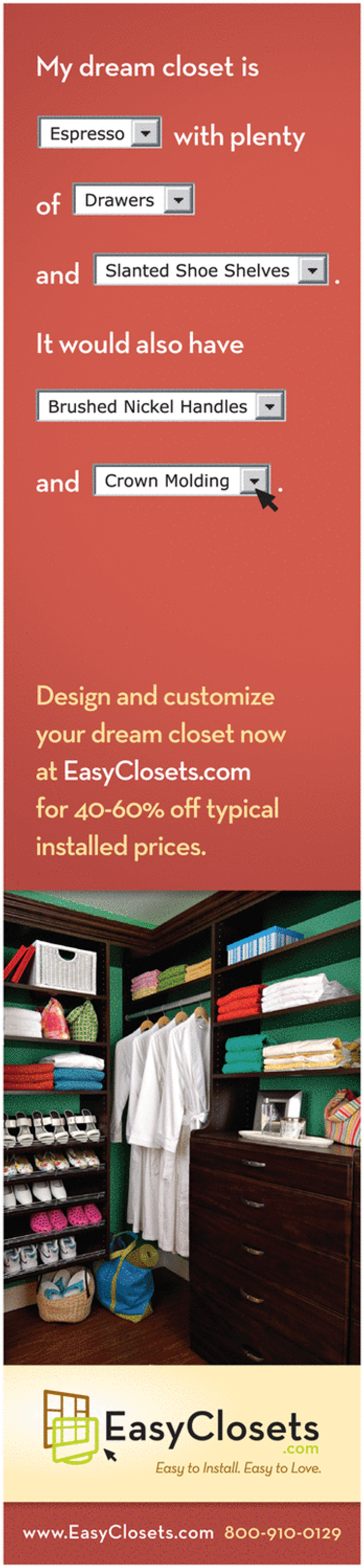

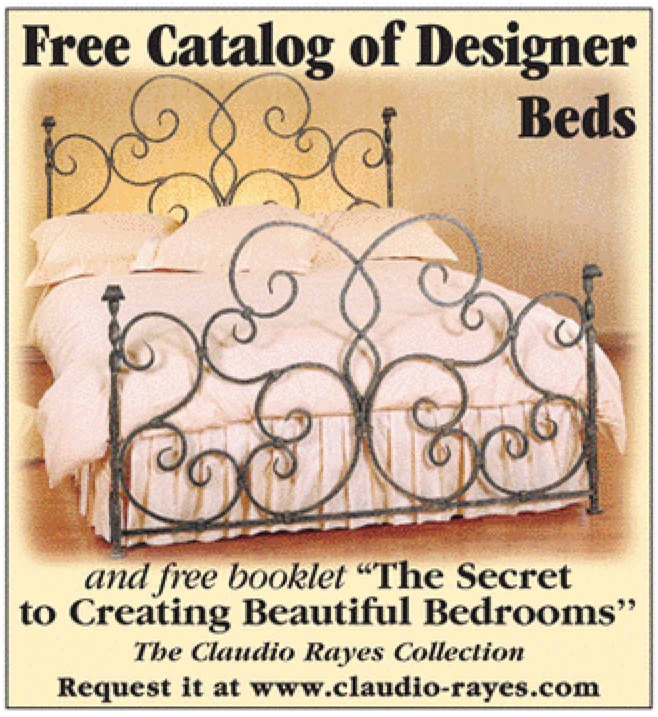

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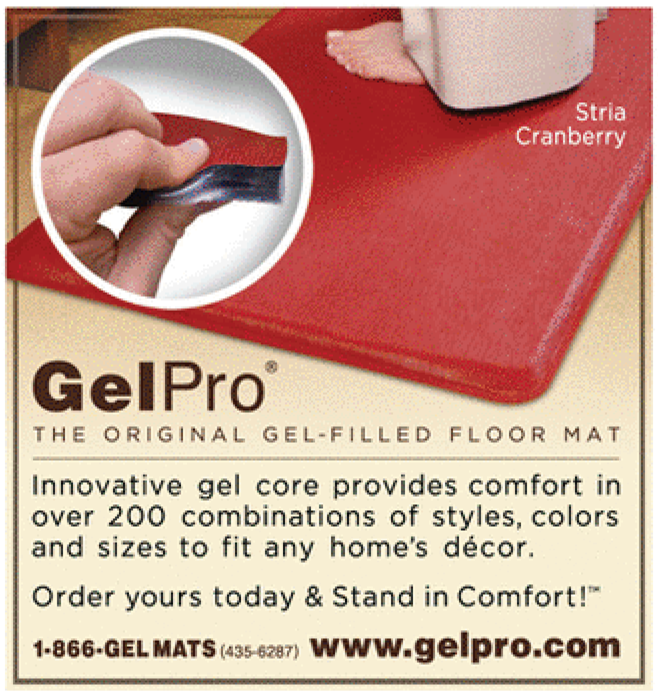
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Name Caroline Scheeler

Hometown Chicago, Illinois

Occupation Creative director, buyer, and visionary for the oh-so-chic Chicago retailer Jayson Home & Garden.

Vintage vinyl "I collect vinyl records—mostly rock." What would she save in case of fire? "The Ramones' *Rocket to Russia*, *Billie Holiday: The Golden Years*, and *Led Zeppelin II*. I hope I don't embarrass myself too much with this list!"

The '80s called . . . "I have a thing for preppy icons: monograms, madras, traditional menswear, and my riding habit."

Watch out, Prince Harry She's been riding all her life but just recently began playing polo. We hear she's good!

She has our dream job When not in the office or on the polo field, Caroline scours flea markets around the world for vintage finds for Jayson Home. "By far, my favorite is the market in L'Isle-sur-la-Sorgue in Provence. It's a living, breathing, postcard village with unbelievable antiques mixed with regional olives, breads, fruits, and vegetables—and great people-watching."

She's always photo-ready "I'm never without a camera, and I've recently gotten away from digital and back to shooting film. I just love the process of film—the handling of the camera, the film, the paper, and the printing. It is just more special to me. When you shoot film, you really try harder to get the shot right—and there's a surprise waiting for you when you develop the film."

I am traditional She collects vintage riding gear, loves *Mad Men*, and has a recipe for a make-your-mouth-water chicken-noodle soup.

PHOTOGRAPH: WERNER STRAUBE

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